

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **FIRST**  
DOCTOR

## THE COMPLETE HISTORY



STORY 1 & 2

100,000 BC AND  
THE MUTANTS [AKA THE DALEKS]









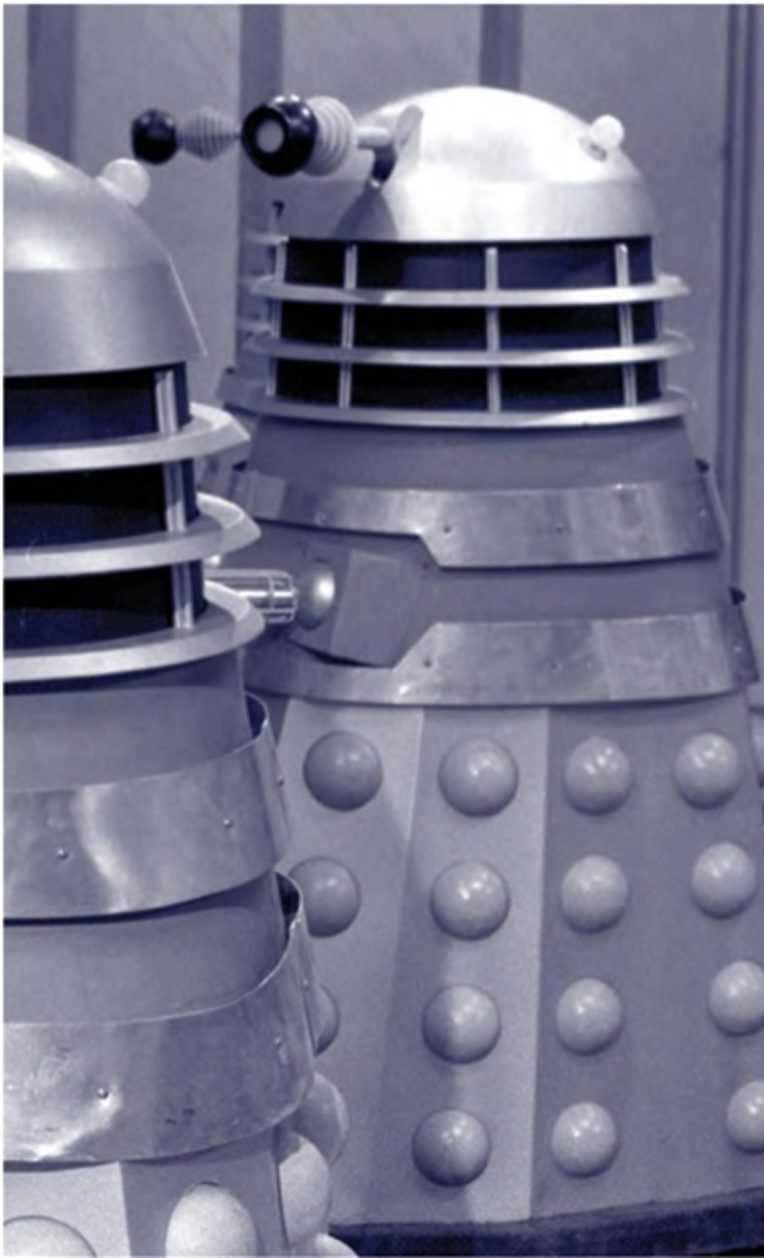
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BBC

# DOCTOR WHO

THE COMPLETE HISTORY



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100,000 BC

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THE MUTANTS [AKA THE DALEKS]

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

**EDITOR** JOHN AINSWORTH  
**DOCTOR WHO MAGAZINE EDITOR** TOM SPILSBURY  
**ART EDITOR** RICHARD ATKINSON  
**DESIGNERS** PAUL VYSE  
**COVER AND STORY MONTAGES** LEE JOHNSON  
**PRODUCTION ASSISTANTS** PETER WARE, MARK WRIGHT  
**ORIGINAL PRODUCTION NOTES** ANDREW PIXLEY  
**ADDITIONAL MATERIAL** JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR MCGOWN  
**WITH THANKS TO** ANN BARRETT, JAMES DUDLEY, NIC HUBBARD, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, MATT NICHOLLS, MARTIN ROSS, EDWARD RUSSELL, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

**MANAGING DIRECTOR** MIKE RIDDELL  
**MANAGING EDITOR** ALAN O'KEEFE

**BBC Worldwide, UK Publishing :**  
**DIRECTOR OF EDITORIAL GOVERNANCE** NICHOLAS BRETT  
**DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING** ANDREW MOULTRIE  
**HEAD OF UK PUBLISHING** CHRIS KERWIN  
**PUBLISHER** MANDY THWAITES  
**PUBLISHING CO-ORDINATOR** EVA ABRAMIK  
UK.Publishing@bbc.com  
[www.bbcworldwide.com/uk--anz/ukpublishing.aspx](http://www.bbcworldwide.com/uk--anz/ukpublishing.aspx)

**Partwork Authority,  
Marketing and Distribution :**  
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Jordan House  
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London N1 6EB  
[www.hachettepartworks.com](http://www.hachettepartworks.com)

**MANAGING EDITOR (HACHETTE)** SARAH GALE  
**PUBLISHER (HACHETTE)** HELEN NALLY

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# Welcome

**I** have to confess that I'm a bit OCD when it comes to watching a television series in that I *have* to watch it from the beginning, even if, by the time I discover it, it's half way through its fifth series. So, you can imagine how irritated I was to be born in June 1965, just over 18 months after the start of *Doctor Who* in November 1963. However, despite my parents' lack of foresight, I did allow myself to watch the series and it quickly became the most important thing in my life. In fact, some of my earliest memories are of watching *Doctor Who* – specifically Episode 2 of *The Mind Robber* [1968 – see Volume 13], when I was just three years old.

It wasn't until 1981, when I was 16, that I was able to finally see the very first *Doctor Who* story and discover how it had all begun. Of course, by then, I was well versed in *Doctor Who* lore as given in various books and the pages of *Doctor Who Magazine* (or *Doctor Who Monthly*, as it was then) and probably knew the plot of *100,000 BC* quite well. But knowing a story and actually watching it are two quite different things.

I was off ill from school with a nasty case of gastroenteritis when *100,000 BC* received its repeat broadcast in November 1981 as part of *The Five Faces of Doctor Who* season. Lying under a duvet on the sofa in my pyjamas, I waited quite anxiously for the first episode to begin. After all these years, the very first *Doctor Who* adventure had taken on a legendary status which would be hard to live up to. What if it was... *gasp*... not actually very good? Already severely drained from my illness, I wasn't sure my weak and emaciated body could take the disappointment.

But, of course, it wasn't a disappointment. It was amazing! We often hear talk of the 'magic' of *Doctor Who*, and the very first episode is just chock-full of it. Of course, watching it in 1981, and indeed watching it today, we are seeing it from a very different perspective than the viewers who saw it on its original broadcast in 1963. We know all of what is to come. So the events of that opening episode carry a great weight and significance, not least of all Barbara's line, "I feel frightened. As if we're about to interfere in something that is best left alone."

The beauty of that first adventure in space and time is that it is not 'epic' in the sense that we have come to understand the term today. It was all produced on a shoestring budget, on a handful of cramped sets, in an outdated studio – but necessity proved to be the mother of invention, and something greater than the sum of its parts was born.

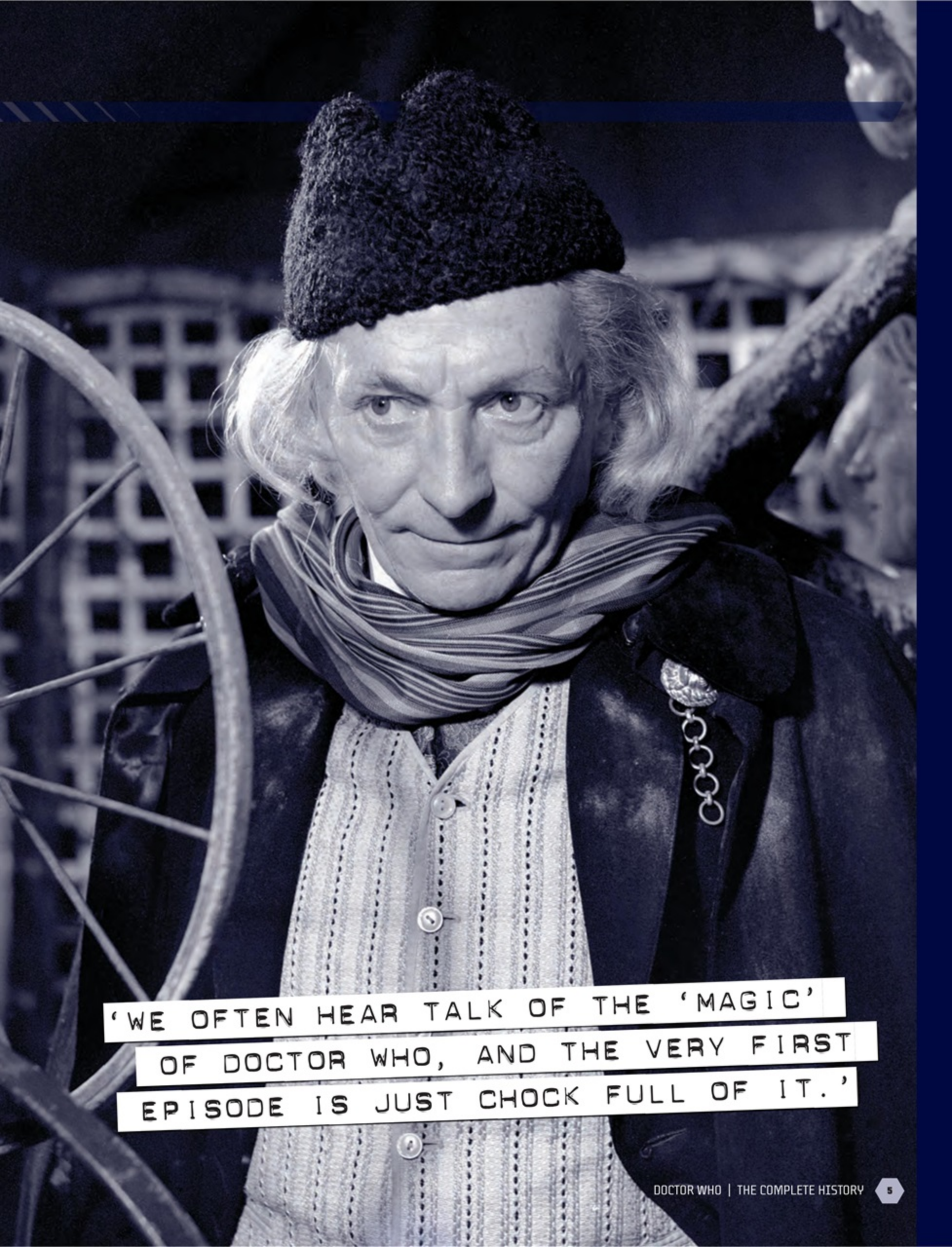
John Ainsworth – Editor

## Right:

A new generation of fans got to see the beginning of *Doctor Who* for the first time when BBC2 repeated *100,000 BC* in 1981.

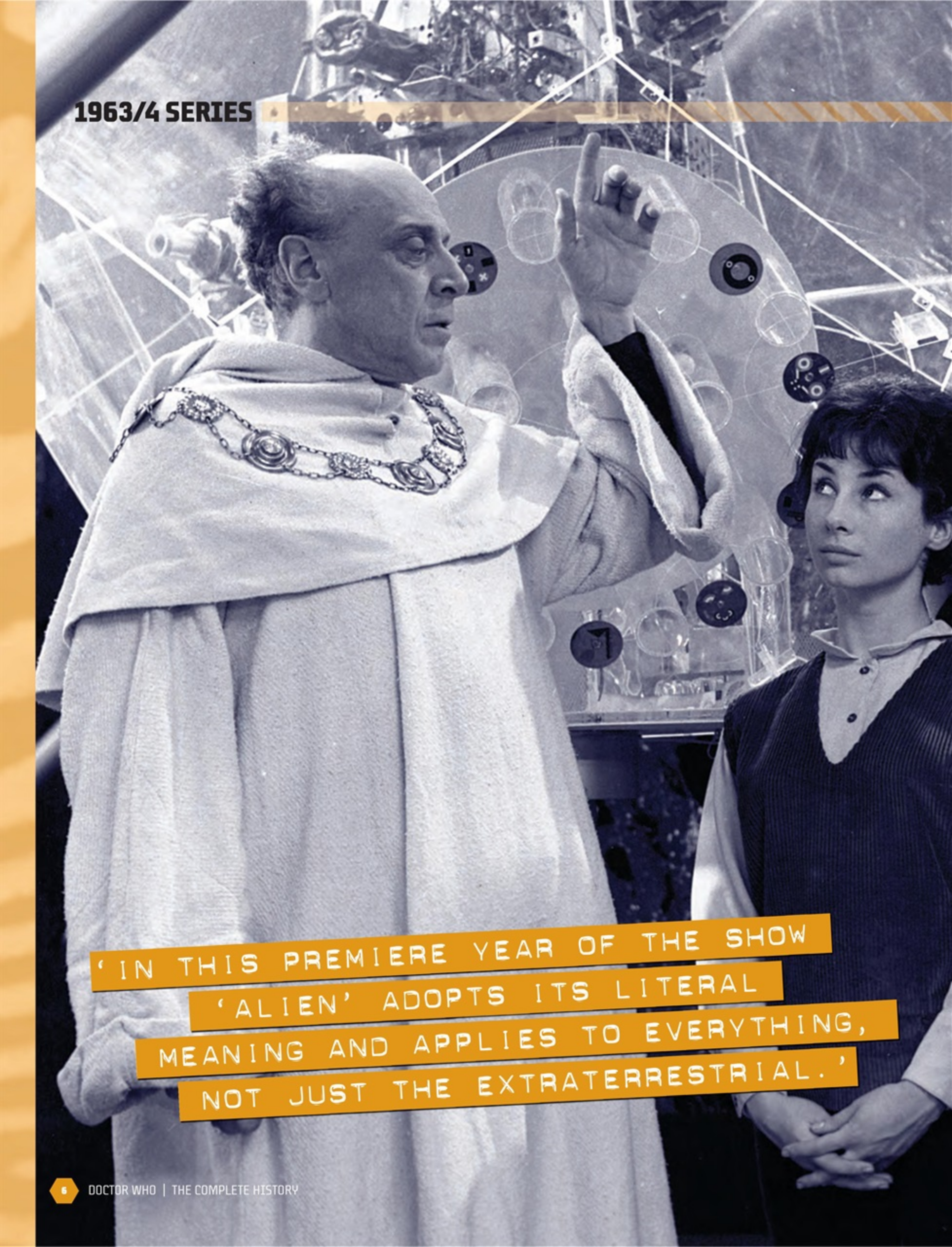






'WE OFTEN HEAR TALK OF THE 'MAGIC'  
OF DOCTOR WHO, AND THE VERY FIRST  
EPISODE IS JUST CHOCK FULL OF IT.'





1963/4 SERIES

'IN THIS PREMIERE YEAR OF THE SHOW  
'ALIEN' ADOPTS ITS LITERAL  
MEANING AND APPLIES TO EVERYTHING,  
NOT JUST THE EXTRATERRESTRIAL.'





# 1963/4 series

**H**istory and BBC production files demonstrate that the genesis of *Doctor Who* involved a great deal of metamorphosis prior to the production of the first episode. Indeed, after the first episode was made, another first episode was made, following which a bit more metamorphosis was required to make it ready for public consumption. Even after that, elements of the show changed from story to story as *Doctor Who* tried to work out what it was.

The extensive groundwork that went into establishing exactly what the series should be means that the basics of the programme arrive fairly fully formed in the first episode, *An Unearthly Child*. There are no subsequent major about turns in style and content: indeed, even the changes

from the original pilot episode are largely cosmetic. Sure, Susan is slightly less odd and the Doctor a trifle less testy, and more mystery surrounds their origins ("the forty-ninth century" mentioned in the pilot episode is eradicated in favour of something less tangible and more poetic), but the changes aren't stark. No-one (bar the policeman at the beginning) is recast, the music and titles are largely untouched and the premise of the show remains the same. Similarly there is little that – changes in technology and production style aside – makes the show in 1963/4 unrecognisable

## 1963/4 Series

- ▶ 100,000 BC
- ▶ The Mutants
- ▶ Inside the Spaceship (see Volume 2)
- ▶ Marco Polo (see Volume 2)
- ▶ The Keys of Marinus (see Volume 2)
- ▶ The Aztecs (see Volume 2)
- ▶ The Sensorites (see Volume 3)
- ▶ The Reign of Terror (see Volume 3)



## 1963/4 SERIES



**Right:**  
The travellers  
are marooned  
in space in  
*The Sensorites*.

to viewers who jumped on board in later years. The lack of onscreen individual story titles are a cosmetic attribute which have nonetheless given *Doctor Who* historians much to battle about, but they don't actually affect anything at the heart of the show. And while the cliffhangers at the resolution of a particular story help to give these early years the feeling of one very long 'Adventure in Space and Time', the stories themselves often cover a huge timescale (the adventurers spend literally months on their epic journey in *Marco Polo* [1964 – see Volume 2]) anyway. Not for this TARDIS team a quick adventure and then home in time for tea – in fact, it is their dramatic encounters that actually hold up their intended journey. They wouldn't stay with Marco Polo or go back to the Dalek city in *The Mutants* [1963/4 – see page 104] if the stories didn't oblige them to: these adventures are pesky distractions from the real business of getting Ian and Barbara home. We are under no illusion that if the

school teachers were returned to their own time and place, they would have no desire to return to the TARDIS. They are not on the trip of a lifetime – they're on a hijack to hell.

The dynamic of the crew changes depending on the requirements of the story, though at its core it is very much that of an ensemble. Although top billing is always given to William Hartnell as the Doctor, William Russell's Ian is his equal in many respects, and takes the more traditional star role of being the audience identification figure and handler of most of the series' action. He is actually the rock around which the season is constructed. The nominal star Hartnell is totally absent from two episodes as early as *The Keys of Marinus* [1964 – see Volume 2], and Barbara is left floating in space in *The Sensorites* [1964 – see Volume 3] while actress Jacqueline Hill was away getting a sun tan. However, the holidays of both Carole Ann Ford and William Russell are handled



differently. The series seems happy to do without Hartnell and Hill, but these two are still in the episodes they didn't attend the recording of, because their presence is covered by pre-filming. And even then, Russell's holiday doesn't come until the last broadcast story of the season, *The Reign of Terror* [1964 – see Volume 3], prior to which he's been at work every week since production of the series proper began.

## Historical events

**T**he character of the famously irascible First Doctor is definitely the tricky customer he was conceived as, even if the hard edges soften relatively quickly. He is evasive when he first meets the schoolteachers in the junkyard and very dismissive and prickly when they enter the TARDIS. This is not a cosy alien who likes humanity – he patronises Ian and Barbara, comparing them to “Red Indians”. He is similarly haughty with Marco Polo – rather

than delighted to meet this celebrity from history, the Doctor dismisses him as a “poor, pathetic, stupid savage”. It is Barbara's role as a History teacher that gives the audience the information they require: the Doctor's time-travelling has yet to make him well versed in, and well known to, the movers and shakers of Earth's major historical events. In *The Reign of Terror* he cites the French Revolution as one of his favourite periods of history, which indicates that he at least has an academic interest in our past (well, one would hope that's all it is, considering all the bloody executions that occur within this period he likes so much, otherwise we would have to ask some serious questions). He's either been there before or taught Susan a lot of detail about it considering her “that's wrong” reaction to the book about the period that she flicks through in the first episode.

It would be tempting to allow grumpiness to be our overriding



**Left:**  
The Doctor gets to visit one of his favourite periods of history in *The Reign of Terror*.



## 1963/4 SERIES

impression of this Doctor, but that would undersell what a mercurial and layered characterisation Hartnell gives. When captured by the cavemen in *100,000 BC* [1963 – see page 30] he is desperately contrite to his companions, and when magnetised to the Dalek control room wall in *The Mutants* he is righteous in his abhorrence of “this evil senseless killing”. The man who was unrepentant in his desire to kill Za a story earlier now tells the Daleks, with heartfelt regret, that even if he wanted to, he doesn’t know how to save them, as their life-giving city loses its power. He certainly doesn’t gloat over the defeated enemy in the way that nice old Ian does when leaving the murderer Vator to his fate in *The Keys of Marinus*.

That moment where the Doctor tries to kill the caveman needs addressing though,

as the character doesn’t do anything quite as potentially direct and brutal again. It has been excused (by no less than latter-day showrunner Russell T Davies, for example) as the moment when the series reveals that the Doctor needs the moral arbitration of humanity in order to soften his pragmatic alien outlook. As a piece of retrospective continuity this works, but it’s still a shocking moment. Ian’s appalled reaction exemplifies the tricky dynamic between the central quartet – he’s no liberal wiseacre enunciating cosy morality: there’s a righteous anger in Chesterton that betrays an iron will beneath the cardigan. This shows itself again – but in order to achieve a different goal – in *The Mutants*, when he pretends to kidnap Dyoni in order to instil some fight into the pacifist Thals. It’s a complex world view

**Right:**

Escaping from the ice caverns in *The Keys of Marinus*.





where the Doctor's pragmatism sometimes exposes the flaws and contradictions in Ian's liberalism. If they had been unable to heal Za, would they have been prepared to leave him to die in pain from his wounds? If so, then the Doctor's more businesslike response would, in the long run, have been kinder. Would Ian have urged the Thals to embark on a battle which will see many of them die had the travellers not needed their help to retrieve the fluid link, vital to the operation of the TARDIS? The episodes don't address these dilemmas to the extent of providing a definitive answer – they leave them hanging, allowing the viewer to interpret them for themselves and to muse on the conflicting viewpoints.

## Fragile dynamic

Carole Ann Ford is on record as saying she felt that the character of Susan deteriorated from the initial pitch that she was a strange alien creature. And while it is fair to say that she does get lumbered with the moments that require throwing herself to the ground in panic or screaming at a leaf, she has a streak of beguiling otherworldliness that emphasises her alien qualities to great effect. Her strangeness is definitely the hook of the first episode: the ultimate kid who doesn't fit in, baffling her kindly teachers and eliciting the derision of her peers. Required to be unusual and ethereal in *Inside the Spaceship* [1964 – see Volume 2], her wistful, offbeat delivery and faraway look are essential in selling the idea that something is affecting the psyche of the TARDIS crew.

*Inside the Spaceship* features just the four regular characters across its two episodes, and it proves to be a viable concept for a story because of the fragile dynamic that exists between them and because the cast can bring different facets



**Left:**  
Barbara  
attempts to  
change history  
in *The Aztecs*.

of their characters to the fore. Jacqueline Hill bristles with righteous indignation as Barbara berates the paranoid Doctor in the opening episode of the story. In the following, concluding episode, the dramatic climax revolves around her working out that the TARDIS has been subjecting everyone to a cryptic countdown to disaster.

The History teacher is essentially the heroine of *The Aztecs* [1964 – see Volume 2] – her desire to use her newfound accidental status as the god Yetaxa to outlaw their barbarism and save them from the oncoming storm of the Spanish conquistadors is entirely sensible and laudable to our modern sensibilities. Ultimately though, it transpires that in the great tapestry of time, her position is naive at best and dictatorial at worst. Our empathic and insightful History teacher does not come out of it well when she rebuffs the Doctor's desperate pleas for her to listen by telling him to address her as “not Barbara, Yetaxa”.

*The Aztecs* is an obvious example of one of the three story types envisaged for the show: learn about history in the past; postulate about advanced technology in the future; see strange alternatives to what we know by going ‘sideways’. Despite initially toying with the ‘sideways’ idea of shrinking the TARDIS crew for the debut story (which would ultimately see fruition as *Planet of Giants* [1964 – see Volume 3] at the start of the following series) the more obvious destination of Palaeolithic



## 1963/4 SERIES

times was opted for instead and only *Inside the Spaceship* ultimately departs from the 'historical/sci-fi' format in this first series.

The historical stories are very obviously educational. *Marco Polo* tells us about the Venetian traveller, about Kublai Khan and the Mongols, and throws in plenty of other stuff – from a literal presentation about the Hashashins to the fascinating details of how a rider like Ling-Tau would make his way from Shang-Tu. *The Aztecs* tells us about the human sacrifice, the accurate weather predictions and the genius architecture of its subjects, but also gives us a grim look forward to what is ancient history for us, but a bloody and imminent future for everyone whom the TARDIS leaves behind. *The Reign of Terror* only features cameos from real historical figures but they are made to count. The Doctor's encounter with Robespierre is a self-consciously 'big' moment (suddenly everything seems more inevitable because a real person is in the vicinity) and Napoleon

appears at the end just to ram home that real history is about to take its course after this fictional tale of derring-do and spies. The historicals are also where the show's penchant for humorous characters blossoms early – Wang-Lo and Kuiju in *Marco Polo* and the Jailer and the Overseer in *The Reign of Terror* are certainly written and played for laughs.

While there's little room for humour, bar that provided by the regulars, in the science-fiction outings, the educational aspect of the show isn't confined to the historicals. Ian and Barbara's musings about architecture in the opening part of *The Keys of Marinus* may not be as subtly grafted into the storyline as *Marco Polo*'s plot driven revelations about how condensation works or what happens when you burn bamboo, but they have the same intent. In the futuristic genre, *The Mutants* gives us plenty of space-age jeopardy but is nevertheless concerned with intellectually-enriching Nazi allegory

### Right:

*Marco Polo* included many educational elements in the story.





and ruminations on pacifism. Even the stories most self-consciously adopting the adventure format have ideas and facts to digest and mull over. If the message of the first Dalek story is that xenophobia and prejudice are the actions of single-minded, fascistic demi-robots, then *The Sensorites* also highlights the danger of closed-mindedness, but this time by presenting an alien race that is benign. Indeed, though there is internecine scheming by the duplicitous Third Sensorite, the plot of this story actually hangs on the deliberate poisoning of the Sensorites' water supply by rogue human beings.

## Strange adventures

That said, perhaps *The Sensorites* gives the most tangible indication of what *Doctor Who* could have been like, but wasn't – a show for youngsters as opposed to the whole family. It is notably written more with children in mind than the rest of the series' scripts. Its plot twists are quite simple and signposted for the clever 10-year-old and the direction is quite old-fashioned, even for 1964. It's worth noting that while most of the directors on this first series are young bucks desperate to make their mark on the industry with their fluid camerawork, the first four, quite static, episodes of *The Sensorites* are from the much-older Mervyn Pinfield. To be fair to the story though, Susan's mental communion with the Sensorites is spooky and tantalising and perhaps truer to the character as originally sold to Carole Ann Ford than much of what she had been given since the first episode, but generally the tone of this story should serve to emphasise the lofty ambitions of the writers elsewhere in the season.

The slightly heightened dialogue stylings of the historical tales facilitate



some very lyrical passages and vocabulary expanding verbiage. However, opulent and semi-Shakespearean costume dramas are not unique to *Doctor Who*, and so perhaps the most striking stylising aspect of this début season is how strange (in the proper sense of the word) everything is. Apart from stories like *The Celestial Toy-maker* [1966 – see Volume 7] and *The Mind Robber* [1968 – see Volume 13], with their deliberately unusual briefs, we rarely consider *Doctor Who* to be weird or offbeat, but this first series specialises in the unsettling. The cavemen in the first story are as alien as the Sensorites; more so in many ways. The past isn't so much another country as another planet altogether – travelling through time is mind-altering and the different moralities encountered in Earth's history are as alien to us as space hats... and far more dangerous. The early historicals are played as much like science fiction as those stories set in dangerous jungles or metal cities. The opening instalment of *Marco Polo* makes a fur-clad stranger and partially thawed footprint as awful and otherworldly a possibility as anything encountered on the planet Marinus or the

### Above:

The travellers find Earth's past to be just as otherworldly as an alien planet.



## 1963/4 SERIES



**Above:** The opulent city of Morphoton in *The Keys of Marinus* is not what it appears.

Sense-Sphere. The animalistic morality of Kal and Za, the echoing strangeness of the Dalek city and petrified forest, everything that happens in *Inside the Spaceship*, the odd dual perspectives of the city of Morphoton (with Barbara seeing tat and decay where the others see opulence) – it's all peculiar and unsettling in a way that the series perhaps hasn't matched since because, frankly, we have got used to the idea of travelling through space and time in a police box. Even the Daleks – now familiar nemeses whom we are excited to see return – aren't just mutated versions of us with funny voices and slightly more extreme political views; they are genuinely different. They have an alien quality beyond their appearance and their terrifying barked staccato delivery. They have no concept of what a name is when Susan tries to introduce herself to them, and they react harshly to her when she laughs; something as innocent and joyous as a laugh provokes in them a sharp reaction quite at odds with what it is they've heard. In this premiere year of the show, 'alien' adopts its literal

meaning and applies to everything, not just the extraterrestrial.

This quest by the production team to unsettle is reflected in those mainstays of the series, the titles and music. The opening sequence isn't a literal journey through space but more an abstract rendition of the process of time travel. The shapes are indistinct yet suggestive of some sort of chronology-bending process. The music is melodious and haunting yet rendered in sounds that don't sound like they come from any particular instrument. Indeed, the soundscape of the whole series adds to the otherworldly atmosphere that permeates it. Brian Hodgson is famed for a TARDIS materialisation sound that remains with the show today – a perfect evocation of a machine tearing through the very fabric of time, lurching through the vortex. He provides so much more this year though, such as the eerie caterwauls of the petrified jungle on Skaro, the pulsating beat of the Dalek control room, or the screechingly discomfiting 'singing sands' of the Gobi Desert which are a perfect evocation of the script's request to sound like "all the devils in Hell are laughing".

### Moody discordancy

**I**t is also worth noting some of those moments with no sound whatsoever (indeed the TARDIS tends to appear and disappear silently most of the time, which is most odd for anyone who has come to the show later). Barbara walks lost through the Dalek city with no musical accompaniment and this is very unnerving. When we do get sound, it is that of her screams which are also treated with an echo as they pull us, terrified, into the cliffhanger. The incidental music complements Hodgson's work – Norman Kay uses conventional instruments, but



they mirror the bric-a-brac which litters the spooky junkyard in which we discover the TARDIS in the first story, and add mood to the strange worlds of Marinus and the Sense-Sphere.

Tristram Cary's harsh scrapes and moody hums that will forever be associated with the black-and-white Dalek homeworld of Skaro defy rigid definition. They are both sound effects and music at the same time; strange and scary with a moody discordancy and alien quality. His melodic score for *Marco Polo* couldn't be more different, while Richard Rodney Bennet's sole contribution to the programme – *The Aztecs* – perfectly captures that society's mixture of poetic civility and bloody barbarism. Stanley Myers takes his lead from the script for *The Reign of Terror* and opts for rompy adventure – it's storming stuff, but miles away from the dissonant strangeness of the season's more offbeat offerings (including the murky stock tracks that help to make *Inside the Spaceship* so unsettling). What these different approaches mean is that the noises we hear are as unpredictable and eclectic as the pictures we see and the stories we follow.

And they are stories that often end in defeat or danger for our heroes. They seem to spend the climax of each adventure trying to escape from it. They leave the Tribe of Gum after a protracted chase which finds them grimy and bedraggled. Although the 'good' caveman Za wins, this doesn't provide a cosy campfire resolution with him thanking the Doctor and waving him off. There is no time for proper goodbyes in *Marco Polo* – they use a brief window of opportunity to escape lest they are separated from the TARDIS once again. *The Aztecs* finds them leaving a civilisation doomed to destruction, with the duplicitous high priest Tlotoxl

victorious while the nice people Cameca and Autloc are left respectively heartbroken and homeless. Even though the Doctor's loss of temper at the end of *The Sensorites* (which leads to him threatening to kick Ian and Barbara off the ship) looks like the product of a hastily applied Random Cliffhanger Generator, it does emphasise that the crew dynamic is still fragile and that there is little rest time in this fraught yo-yo from one dangerous adventure to another.

Adventures of this kind depend on the script being successfully rendered on screen and it is interesting to note how different writers respond to this. Stories like *Inside the Spaceship*, *The Aztecs* and *The Sensorites* work from relatively small numbers of sets because the writers have highlighted key areas where the action can take place and dramatised them there accordingly. In *The Mutants*, *Marco Polo* and *The Keys of Marinus* however, the scripts don't seem too preoccupied with making life easy for the designers. Having already presented a petrified jungle and a Dalek

**Below:**

In *Marco Polo*, the warlord Tegana (left) secretly plots against the Venetian explorer.





## 1963/4 SERIES

**Right:**

The travellers are stranded when the TARDIS lock is stolen in *The Sensorites*.



city, *The Mutants* then decides to stage a mission through a swamp and a large cave system; *Marco Polo* is a trek through various locations (though designer Barry Newbery was helped by the fact that the Way Stations were all generally constructed along the same lines, so he could cleverly reuse the same sets redressed for the different stages of the journey). *The Keys of Marinus* opts to present a different perilous location each week with lethal jungles or freezing snowstorms providing immediate jeopardy on arrival. In fact, in stories like this, the environment the ship lands in is as potentially dangerous as any of the characters or situations which might present themselves. No wonder this crew make far more checks on the TARDIS instruments before they will even venture outside than anyone ever does in future adventures.

Ah, the TARDIS... the Doctor's untrusty machine is central to the drive of each

story; it's not just a conveyance in and out of the plot but rather a piece of dramatic collateral and a precious commodity which they lose at their peril. In *The Mutants*, the Doctor's pretence that it no longer works initiates their adventure. Later, his realisation that the fluid link he duplicitously sabotaged in order to justify their exploration is still in the Dalek city, is as much a reason for the adventure to continue as any desire on the crew's part to do good by the Thals or defeat an evil enemy. *Inside the Spaceship* makes use of the fact that the TARDIS is a strange and large environment which, with judicious use of some rocking explosions and moody lighting, proves to be as alien and threatening an environment as any prehistoric cave or metal city. In *Marco Polo* the withholding of the TARDIS key and the ship's appropriation by Marco as a potential gift for Kublai Khan are just as important elements of the drama as the



warlord Tegana's mendacious plotting. In *The Aztecs*, the crew are cut off from the sanctuary of the TARDIS thanks to the ingenuity of Aztec tomb design, while the quests of *The Keys of Marinus* are only committed to once the crew are forcibly denied access to their get-away vehicle. The journeys in *The Reign of Terror* take the travellers away from their landing site – reuniting and returning to the ship is their top priority; solving the mystery of James Stirling is just a way to help them to facilitate this. We are left in no doubt that to lose the TARDIS and be marooned – to be prevented from continuing their travels – would be as much of a disaster as being executed or imprisoned.

## Enduring elements

That said, while the concept of being stuck in an unfamiliar time or place is pretty terrifying, there is more tangible villainy at hand too. Derren Nesbitt's purred, calculating Mongol Tegana in *Marco Polo* is the first in an illustrious roster of underplayed *Doctor Who* villains. John Ringham is no less effective in *The Aztecs* as Tlotoxl, a glorious scenery chewer at the other end of the spectrum – a sadistic and cunning reptile who turns the Olivier up to 11. Both villains work because neither is one dimensionally evil. Both have perfectly reasonable and – to them – incredibly important reasons to be rid of the TARDIS crew. On the less than human side, the rubber fetishist Voord of *Marinus* don't get much screen time, and only a couple of Sensorites, rather than the whole race, indulge in villainy, so the Daleks are the unsurprising winners in the series' Scariest Aliens contest (though *The Keys of Marinus*' Brains of Morphoton fare pretty well in the visual and vocal department). Those

used to the chunky tanks of later years will be surprised at how remarkably small the Daleks appear in their first outing, but the effectively unsettling voices, identifiable silhouette and attempts to do a Nazi salute show that their core ingredients have never really needed too much alteration since their début.

In fact, what is remarkable is how many of the elements of the show's first series are still in place today. An unpredictable lead character who we like but can't always trust. A thing that looks like a police box that can go anywhere in time and space. Evil metal creatures who try to exterminate (though inside each of their casings is a bubbling lump of hate). A series of individual adventures that are nonetheless linked. That theme. That take-off sound effect...

Unlike the fictional TARDIS, much that was created for the first year of this long-running series most definitely wasn't bust, so it's no wonder successive producers have felt very little reason to 'fix' those elements that more than 50 years later are still very much at the heart of what makes *Doctor Who*. ■

**Below:** John Ringham (left) chews some scenery as the high priest Tlotoxl in *The Aztecs*.






## Origins

**'A** ccording to TAM (Television Audience Measurement) the ITV share of TV viewing in ITV/BBC homes in all TAM ITV areas for the four weeks ended 31 March 1963, was 56 per cent. (This compares with the BBC share of 44 per cent.) TAM also says that the ITV share of the home-viewing audience for the six-month period October 1962 to March 1963 was 57 per cent.' Thus read the summation of Britain's television viewing for the week ending 7 April 1963 as presented in the trade magazine *Television Today* on 18 April 1963. Although it had been broadcasting for years before

its recent commercial rival, the BBC seldom featured in the industry top twenty. The week was dominated by popular ITV shows with soaps such as *Coronation Street* and *Emergency-Ward 10*, thriller series like *The Odd Man* and *Crane*, gameshows such as *Take Your Pick* and *Double Your Money*, drama in *Play of the Week* and *Drama '63*, and comedy with *The Harry Secombe Show* and *Bootsie and Snudge*. The BBC had a handful of successes including comedy with *Sykes and A...* plus drama in *Moonstrike*, *Z Cars* and *Jane Eyre*. In some regions such as the north and north east of England and Ulster, no BBC shows even appeared in the top 10. The BBC needed





'DURING THE 1950S, THE BBC  
HAD BROADCAST THREE ADULT  
'THRILLER' SERIALS FEATURING  
PROFESSOR QUATERMASS.'

to fight back against the populist approach of ITV with some fresh, new, innovative shows...

Since its launch in November 1936, the Television Service of the British Broadcasting Corporation had made only limited ventures into the arena of science-fiction by 1962; it was a genre which was felt to have a very niche audience, and was largely associated with exploitative films or children's comics. Following some early, pre-war productions of stage plays with futuristic elements such as *RUR*, during the 1950s the BBC had broadcast three adult 'thriller' serials by Nigel Kneale featuring Professor

Quatermass combatting extraterrestrial threats; *The Quatermass Experiment* (1953) about the mutation of the sole survivor of a space mission, *Quatermass II* (1955) concerning alien infiltration at a synthetic food plant, and *Quatermass and the Pit* (1958/9) in which mankind's development was shown to be guided by a long-dead alien race. The natural successor to these had been 1961's *A for Andromeda* concerning a woman created by instructions from space sent via a computer. For younger viewers, there had been various Saturday afternoon serials like *Stranger from Space* (1951/2), *The Lost Planet* (1954) and its sequel *Return to the*



## ORIGINS



**Above:**  
The titles for  
the BBC's *A for  
Andromeda*  
sci-fi serial.

*Lost Planet* (1955) and *Space School* (1956) in strands such as *Whirligig*, *Sugar and Spice* and *Children's Television*. However, around March 1962, Eric Maschwitz, the head of television light entertainment, asked the BBC Survey Group – a function of the BBC Drama Script Department – to prepare a report on the genre and its suitability for 'single-shot adaptations' from literary sources. A three-page report entitled *Science Fiction* was compiled by Donald Bull and Alice Frick, two story editors from the Script Department; a former playwright, Donald had been a script editor at the commercial television station Associated-Rediffusion before joining the BBC in 1961 and working on series such as the prestigious detective drama *Maigret*, while [Nora] Alice Frick had been one of the key figures in Canadian broadcast drama, acting as CBC's script supervisor and national script editor for first radio and then television from 1941 to 1956.

The conclusion reached in Alice and Donald's report was that most existing sci-fi literature comprised American short stories which were low on character, while research indicated that TV audiences liked serials

such as *Quatermass and the Pit* because they were primarily thrillers, regardless of genre. Very little science-fiction was suitable for adaptation and the report – citing the work of British sci-fi novelist John Wyndham such as *The Day of the Triffids* in particular – was presented on Wednesday 25 April. By Monday 14 May this had been passed on to Donald Baverstock, who had become the assistant controller of BBC Television in early 1961; he commented that the report was 'exactly the kind of hard thinking over a whole vein of dramatic material that is most useful to us'.

### Sydney Newman

A few days later, Alice Frick was asked to compile a further report over the next eight weeks, and this time worked with another of her colleagues from the Script Department, John Braybon; John was a former lecturer in Physics at Southampton University and had joined the BBC to produce schools' science programmes a couple of years earlier. This second report, delivered on Wednesday 25 July, suggested numerous genre stories for adaptation on the grounds that they offered good characters, no 'bug-eyed monsters' (or BEMs, a scornful phrase coined to describe grotesque creatures in tales from early pulp magazines) and had a low demand on special effects. The selection included Poul Anderson's 1960 anthology *Guardians of Time* (notably *Time Patrol*, a 1955 short story about a group which prevented tampering with history), *Three to Conquer* (a 1956 novel by Eric Frank Russell about a telepath combating an alien invasion), *Eternity Lost* (a 1949 story by Clifford D Simak about a politician receiving extended life), *Pictures Don't Lie* (a 1951 story by Katherine MacLean about radio



contact with an alien craft approaching Earth), *No Woman Born* (CL Moore's short story from 1944 about a ballet dancer's brain housed in a robot body), *The Cerebrative Psittacoid* (a 1953 tale by H Nearing Jnr about a parrot which had great intelligence bestowed on it via electrodes to counteract its epilepsy) and *The Ruum* (a 1953 short story by Arthur Porges about an alien collector left on Earth at the time of the dinosaurs); many of the short stories appeared in the 1954 collection *Best SF: Science Fiction Stories*. Of the stories reviewed, the pair felt that plots featuring telepathy and time travel were the most attractive for television, and suggested that time travelling 'is particularly attractive as a series, since individual plots can easily be tackled by a variety of script-writers'.

Around this time, the science-fiction series proposal was rested – and in the meantime the BBC produced *The Andromeda Breakthrough* (a sequel to *A for Andromeda*), which was broadcast from June to August and the science-fiction thriller serial *The Big Pull* by Robert Gould, which ran on Saturday evenings in June and July and was aimed at a family audience. On the commercial ITV network at the end of June, ABC (the weekend franchise for the Midlands the North-West) launched a 13-week season of science-fiction plays under the title *Out of This World*; some were adaptations of existing literary pieces, while others were specially written. A few months later in November 1962, the BBC screened an adult serial with a fantasy theme entitled *The Monsters*, which concerned a Loch Ness-type monster.

The notion of a BBC science-fiction series was revived in early 1963 following the arrival at the corporation of Sydney Newman, a dynamic, brash, no-nonsense Canadian who had worked for NBC in America and CBC in Toronto. His landmark drama for CBC as supervising producer had led to a number of his productions being screened by the BBC from 1956, which caught the attention of Howard Thomas, managing director of ABC. In April 1958, Sydney had arrived in England, hired to revamp the drama output of the commercial station ABC, most notably with his championing of gritty 'kitchen sink' plays into the existing *Armchair Theatre* strand and also the evolution of stylish adventure series such as *The Avengers*, which launched in January 1961.

**Left:** Sydney Newman, who made a major contribution to the creation of *Doctor Who*.





## ORIGINS



**Above:** Sydney Newman (left) with members of the production team for *Pathfinders to Mars*.

Howard Thomas later recalled that Sydney had pitched the concept for a time-travelling science-fiction series during his time with the channel, only to have it quashed by the Independent Television Authority (ITA) as unsuitable for children. However, in 1960 and 1961 Sydney made several family science-fiction serials – with a particular appeal for children – which were broadcast on Sunday afternoons; these were specially-written pieces, running opposite the BBC's own family serials which were generally adaptations of classic novels. Sydney Newman had been interested in science-fiction serials with an educational element and had considered the idea while at CBC following the series *Space Command* (1953/4). These new ABC serials were written by Malcolm A Hulke and Eric Paice; the first, *Target Luna* screened in April/May 1960, recounted how a young boy took the place of a trained pilot in Britain's first spaceshot. A sequel, *Pathfinders in Space*, aired in September/October 1960 with the same team engaging on a planned trip to the moon; science journalist Conway Henderson (Gerald Flood) and Canadian selenographer Professor Mary Meadows (Pamela Barney) became the

main characters alongside the children. *Pathfinders to Mars* in December 1960/January 1961, saw Henderson and Professor Meadows joined on another trip into space, not only by young Geoff Wedgwood (Stewart Guidotti) and Henderson's niece Margaret (Hester Cameron), but also by an eccentric, self-centred old science-fiction writer called Harcourt Brown (George Coulouris) who was determined to prove that there was life on Mars. The same crew returned a final time in *Pathfinders to Venus* in March/April 1961, conducting a rescue mission for a crashed American astronaut.

"Would you like to join the BBC?" asked Kenneth Adam, the drama-conscious BBC director of television since June 1961, offering Sydney the chance to take over the prestigious *Sunday-Night Play*. When the Canadian pointed out that this was lower than his current role at ABC, the BBC executive then countered, "Would you like to be head of drama?" "Now you're talking..." replied Sydney.

In April 1962, it was announced that Sydney Newman would become the new BBC head of drama; the post had been vacant since September 1961 when Michael Barry had left to work in Ireland, and in the meantime Norman Rutherford had been acting head of department. ABC released Sydney from his contract early (it had been due to run to April 1963), and so the Canadian left ABC in early December 1962 and started at the BBC on Monday 14 January 1963. Immediately he made some sweeping changes with new organisation, and new ideas which did not necessarily meet with the approval of established BBC staff. As 1963 dawned, the Drama Department was now split into three functions: series, serials and plays. Following an overspend on a serialisation of *Rob Roy* for the Sunday afternoon slot



in spring 1961, in January 1963 it was also declared that children's drama would be taken from the Children's Department and transferred to the relevant new drama functions. This included the Sunday afternoon serials which ran all year and were made by different production teams; traditionally these had been adaptations of classic novels such as *Oliver Twist* or *What Katy Did?*, but since 1961 this slot had featured new original works such as the period thriller *Triton*, the West Indies adventure *Hurricane*, the coastal drama *Stranger on the Shore* (and its sequel *Stranger in the City*) and the thriller *The River Flows East*.

### Radical new programmes

**I**n addition, Sydney abolished the usual BBC practice of a producer also being the director of a programme, bringing in American-style practices which he had implemented at ABC. Furthermore, he felt that the BBC had been predominantly aiming its plays at the

cultured classes, whereas ITV had targeted the mass audience; not raised on classics of literature, Sydney wanted to present radical, new programmes with a relevance to the whole population and move away from a reliance on adaptations. At the start of February 1963, Donald Baverstock was appointed controller of the BBC... which would soon be rebranded BBC1 now that a second BBC channel, BBC2, had been announced as launching in April 1964; this had been on the recommendation of the Pilkington Report, a study published in June 1962 which suggested that the third channel should be awarded to the BBC while the Americanised output of the ITV stations was criticised.

"As head of drama group, I was privy to problems of scheduling," recalled Sydney Newman in the 1986 book, *Doctor Who: The Early Years*, "probably articulated by Donald Baverstock... or Stuart Hood, controller of programmes, there was a gap in the ratings on Saturday afternoons between BBC's vastly popular sports coverage... and an equally popular pop music programme." The controller of BBC TV had identified the need for an



**Far left:**  
BBC controller,  
Donald  
Baverstock.

**Left:**  
Donald Wilson.



## ORIGINS

**Right:**  
CE 'Bunny'  
Webber.

early evening family drama which would fit between *Grandstand* which had been running since 1958 and the panel show *Juke Box Jury* which had achieved some rare television chart appearances for the BBC since its 1959 debut; at this point, *Grandstand* concluded at 5pm while *Juke Box Jury* began at 6pm. In recent years, the time between these two programmes had been home to thriller serials including the adventures of *Garry Halliday*, a crime-busting commercial pilot whose escapades first appeared in 1959, and also other stand-alone serials including a recent entry called *The Chem Lab Mystery* which had a scientific slant and featured unearthly music from the BBC's specialist sound unit, the Radiophonic Workshop. Other recent occupants of this teatime no-man's land included American cartoons like *Boss Cat* (ie, *Top Cat*) or reruns of film series like *Zero One* or *Circus Boy*.

Sydney Newman initially discussed Donald Baverstock's requirements for a children's serial in broad terms in March 1963 along with Joanna Spicer, the assistant controller of programmes. The new head of drama further spoke with Stuart Hood and with Donald Wilson, the avuncular, cautious Scot who was the head of BBC drama serials. "I loved that man, he was so different from me," recalled Sydney of Donald in *Doctor Who Magazine* 141, "he was very cultured, tall and lean, and always so amused by me, because I was so crude."

Recruited by the BBC in 1955 as a writer, Donald Wilson had written some of the earliest BBC television serials and by 1956 was head of the Drama Script Section which originated new works for the medium. This department was made redundant by Sydney shortly after his arrival, and around this time Donald became head of serials rather than head of



scripts. Many members of the script section would now be allocated as story editors or script editors to individual producers.

Science-fiction was a theme which had been successful for Sydney at ABC and a genre which he had read a lot of, admiring its ability to satirise the present-day world. "I always had a love for sci-fi," recalled Sydney in the fanzine *DWB* Vol 4 No 5/6, "so when I got to the BBC there was a drop in ratings on Saturday afternoons... and I was asked could I do another kind of children's drama which would sustain [the audience] towards Saturday evening." A meeting was held in Donald Wilson's office on Tuesday 26 March to discuss setting up a science-fiction serial; present were John Braybon, Alice Frick and staff writer Cecil Edwin 'Bunny' Webber. The newcomer – CE Webber – was a playwright who had been working with the BBC for 10 years, often adapting existing books as children's serials such as *The Riddle of the Red Wolf*, *The Silver Sword* and *The Fifth Form at St Dominic's*. He had also contributed to the Sunday afternoon serials with his original serial *Hurricane*, plus the period fantasy *Vice Versa* and most recently adaptations of Richmal Crompton's *William* stories, first screened from May 1962 and then being



repeated at 5.25pm on Saturdays from 30 March 1963. Various formats for the new series were discussed including voyages in a time/space machine (suggested by Donald Wilson), a flying saucer story (from Alice Frick), the concept of telepathy, and the work of a group of scientific troubleshooters (suggested by John Braybon); it was agreed that the subject of computers should be avoided as being too similar to the *Andromeda* serials. Donald Wilson required some engaging regular characters to ensure audience loyalty, and a mix was suggested including two teenagers – although Alice Frick recommended a pair in their early twenties. Sydney Newman was unimpressed with the troubleshooters format, felt flying saucers were ‘too Sunday press’ but did warm to the notions of a ‘time machine... conveying a group of people’ and a series comprised of numerous serials, each based around ‘some recent scientific discoveries’.

## Real science

**T**asked with developing these notions, on Friday 29 March, CE Webber delivered character suggestions for the Saturday 5 o’clock science-fiction serial which it was hoped would run to 52 weeks. ‘Child characters do not command the interest of children older than themselves,’ noted the report at the outset. As such, the suggested regulars were a ‘handsome young man hero’ (attractive to teenagers), a ‘handsome well-dressed heroine aged about 30’ (appealing to older women), and a ‘maturer man, 35-40, with some “character” twist’ (attractive to fathers). This trio would feature in John Braybon’s suggested format, entitled *The Troubleshooters*, about a scientific consultancy group. Sydney Newman liked the characters, but rejected the format

of a permanent villain suggested for the ‘Troubleshooters’ to combat. He noted that this was ‘corny’ and also felt that the notion omitted an educational aspect as ‘no one here required being taught’. Sydney wanted the format as firmly rooted in real science as possible to avoid science-fiction clichés; he also noted of the proposed character line-up ‘need a kid to get into trouble + make mistakes’. Instead, the head of drama returned to a variation of the line-up from the *Pathfinders* serials and a notion of his own: “A senile old man of 760 years of age who had escaped from a distant planet in a spaceship [which] had the capacity to go forward and backward in time,” was how he recalled his ideas in a BBC interview in 1984. This notion was inspired in part by HG Wells’ classic 1895 novel *The Time Machine*, but featuring contemporary characters. The old man would have a teenage girl companion for younger viewers to relate to, along with another couple between whom a romance could develop. “I believe I put the above into a memo addressed to Donald Wilson,” explained Sydney in *Doctor Who: The Early Years*, “I called him into my office,

### Below:

The *Pathfinders* serials were a forerunner to *Doctor Who*.





## ORIGINS



**Above:** There's 'Nothing at the end of the Lane'... or is there?

handed my memo to him and immodestly said, 'Here's a great idea for Saturday afternoons. What do you think?' Donald perused it, looked up at me, scratched his head, grinned, and said, 'Not bad. Maybe.' Donald was a very cautious Scot, but his 'maybe' was right..."

With Sydney's thoughts assembled into a brief memo, Donald passed the comments back to Cecil. Around April, Cecil produced a revised series proposal entitled *Dr Who* described as 'General Notes on Background and Approach': a series comprising 25-minute episodes, each ending on a cliffhanger (plus a climax with a fade-to-black midway through, to allow sales to overseas commercial stations), and with serials of six or seven instalments each. The four characters were outlined as a 'with-it' 15-year-old secondary school girl called Bridget (known as Biddy) who was 'eager for life, lower-than-middle-class', a timid but brave mistress from Bridget's school called Miss Lola McGovern (aged 24; apparently Cecil envisaged this character as like actress Susan Hampshire from *The Andromeda Breakthrough*), Lola's athletic fellow schoolmaster Cliff (age 27/28;

apparently named after pop singer Cliff Richard) and the mysterious title character, Dr Who. Dr Who was to be 'a frail old man lost in time and space. They give him this name because they don't know who he is. He seems not to remember where he has come from; he is suspicious and capable of sudden malignance; he seems to have some undefined enemy; he is searching for something as well as fleeing from something. He has a 'machine' which enables them to travel together through time, through space, and through matter.' Dr Who's 'machine' would not be visible from the outside (an electronic inlay effect allowing the combination of images from two cameras was suggested to depict this), since Dr Who had covered it with 'light-resistant paint'; wherever the machine went, a contemporary disguise would be found for it. This unreliable machine would be the focus for CE Webber's proposed first episode, *Nothing at the End of the Lane*. It would transpire that on each adventure, one of the travellers would remain inside the machine to bring the others back from the era they had emerged into at the end of the story. The writer also suggested that Dr Who would have two 'secrets'. 'The Secret of Dr Who' was that he was from the future and was engaged on a quest for an ideal society to live in, one which was free from progress and invention; 'He is... the scientist who has opted out... And having opted out, he is disintegrating'. 'The Second Secret of Dr Who' was that he had annoyed the authorities of his own era by tampering with time; 'his secret intention, when he finds his ideal past, is to destroy or nullify the future'. As it turned out, Sydney Newman was unimpressed with the concept of an invisible machine (noting 'not visual... need tangible symbol'), and disliked the notion of Dr Who's two



'secrets'; 'don't like this at all, Dr Who will become a father figure - I don't want him to be reactionary' he noted of the first 'secret' while of the second he succinctly jotted 'Nuts!' However, he did like the suggestion of problems about how Dr Who would acquire components for his 'machine'.

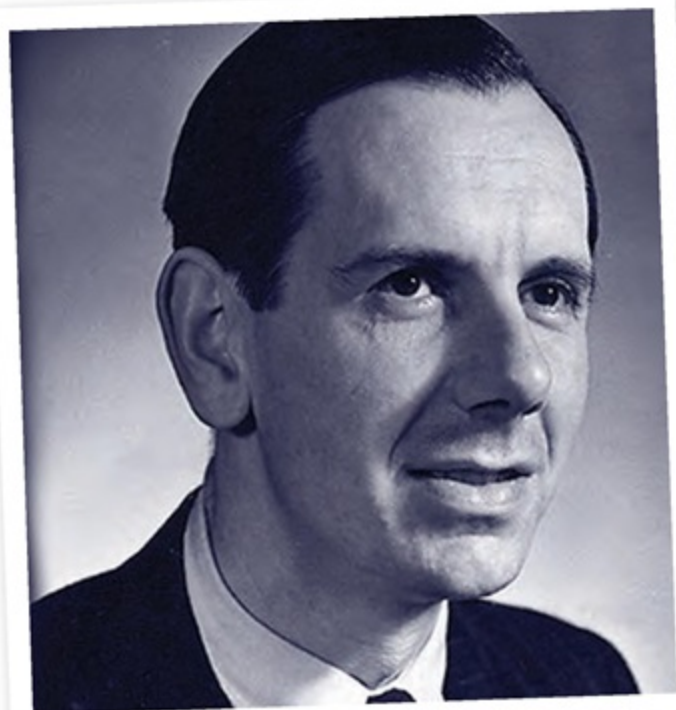
## Lime Grove

**B**y Friday 26 April, 'The Saturday Serial' was being provisionally scheduled; videotape recording of the series was due to commence on Friday 5 July, with the show's début on the BBC scheduled for Saturday 27 July. It was planned to start the series with two four-part serials, with pre-filming on the first story from the last week of June. The budget was set at £2,300 per episode, with an additional £500 for the spaceship which would feature across the 52-week run. The programmes would be made on videotape, recorded using the 405 line PAL system employed for British broadcasting; after years of predominantly live transmission, the BBC had been recording shows electronically on tape since 1958 using first their own VERA (Vision Electronic

Recording Apparatus) system and then the American AMPEX system. While some drama was still being broadcast live, most shows were now pre-recorded, although the cost of physically editing the videotapes meant that recording breaks had to be kept to a minimum and so a programme was recorded 'as live' if at all possible. Thus minor mistakes such as an actor's momentary forgetfulness over lines, a boom microphone appearing in shot, or a camera striking the scenery would be retained in the finished programme; recording would only restart if a take was unbroadcastable, and as such certain actors would deliberately halt taping by saying "f\*\*\*" if they were unhappy with a take.

Video recording of the series would take place at the BBC's Lime Grove Studios. Originally constructed in the Shepherd's Bush area of London by the French-owned Gaumont Film Company in 1915, various films made by Rank and Ealing Films had been shot there since the war prior to the BBC purchasing the premises as a temporary measure in 1949 and converting them for television use from May 1950. Studio D at Lime Grove was initially envisaged as being used for *Dr Who*. It was usual for some sequences, such as fights, scenes on large interior sets, outdoor scenes or other material which required tight editing or control, to be pre-filmed and edited on 35mm film at the BBC Television Film Studios at Ealing; this was the former Ealing Film Studios which had been established as Will Barker Studios in 1902 and was home to classic British films from the Ealing Studios company from the late 1930s prior to its purchase by the BBC in October 1955.

On Thursday 9 May, Owen Read - head of children's programming - suggested Leonard Chase as the director for *Doctor*



**Left:** Rex Tucker was assigned as the acting producer on 'Dr Who'.



## ORIGINS

### Right:

The adventure begins as the Doctor returns 'home' to the junkyard, secretly observed by the two teachers.

*Who?* [sic] since he had worked with CE Webber. However, as an acting producer for the venture, Sydney Newman approached the ebullient, likeable staff member Rex Tucker. Born in Ely in 1913, Rex was a former schoolteacher who had been a broadcaster and producer on the BBC Northern Home Service and had been one of the original children's television producers in the early 1950s; he had also written numerous plays and adapted classic tales for television. Since the suspension of children's drama a few months earlier, Rex – alongside Alan Bromly, Waris Hussein, Gerard Glaister, Gerald Blake, Michael Imison and Paddy Russell – was a director assigned to BBC Drama Serials, and had most recently directed the Sunday serialisation of *Jane Eyre*, which completed recording on Sunday 5 May. "Because of my long experience in television, [Sydney] asked me whether I would like to work on the development of a new series being planned for Saturday teatimes," recalled Rex in *Doctor Who Magazine*. "I remember coming home and telling my wife about this new project and telling her that I didn't particularly want to work on it as I was due to go on holiday."

### The Giants

**R**ex was also an old associate of CE Webber's, having worked with him since 1953 on projects such as *Thames Tug*, *The Barber and the Donkey*, *Angela Dined Out* and *The Wanderer*. Going to discuss the series with Sydney, Rex also took along with him Richard Martin, an actor who was a new recruit to Drama Serials as a trainee director. "As an admirer of science-fiction in the form of Ray Bradbury and John Wyndham, I thought it a poor invention," recalled Richard of his



reaction to the series' format in the fanzine *TARDIS*, "it was a comic strip concept which turned its back on [American sci-fi writer Isaac] Asimov and his ilk or indeed [I] had never considered what such a programme could become." Also at the meeting was Mervyn Pinfield, one of the former members of the Langham Group who had experimented with new television techniques. "Rex was humorous and slightly disdainful to me afterwards," commented Richard in *Doctor Who Magazine*, "He said he didn't know what was going to happen with it."

On Monday 13 May, it was decided that there would be a four-week delay to the series; it was now hoped that recording on *Dr Who* could begin on Friday 2 August. Then on Wednesday 15 May, CE Webber drafted a new set of 'General Notes on Background and Approach' for *Dr Who*. This was now envisaged as a 52-part serial (thus offering a desirable package of a year's programming to market overseas) and the characters were marginally revised; new names for Bridget were suggested as Mandy, Gay, Sue, Jill, Janet or Jane and she was now to have a crush on Cliff. Cliff would be physically strong, and





skilled in gymnastics and judo. Miss Lola McGovern would admire Cliff. Dr Who was now 'about 650, a frail old man... he has flashes of garbled memory which indicate that he was involved in a galactic war, and still fears pursuit by some undefined enemy... Cliff never quite trusts him.' Dr Who's machine would initially appear as a police box (a notion later claimed to have been thought up by then BBC staff writer Anthony Coburn) standing in a street; 'though it looks impressive, it is an old beat-up model which Dr Who stole when he escaped from his own galaxy in the year 5733; it is uncertain in performance... moreover, Dr Who has forgotten how to work it, so they have to learn by trial and error'. In an outline for 'The First Story', Mandy/Sue was to encounter an old man wandering in the fog who took her to a police box containing a large machine; venturing outside, she encountered Cliff and Lola from her school and showed them what she had found. The four were then miniaturised to a height of an eighth of an inch which would form the basis of the first four-part story set in the school science lab. This notion apparently came from Sydney Newman who commented in 1984,

"I wanted the audience to understand the importance of size and the relativity of size," and was one of the main plot twists of *Pictures Don't Lie* which had been adapted for *Out of This World* the previous year.

CE Webber created a finalised three-page document from his discussions with Sydney Newman and Donald Wilson on Thursday 16 May; this now suggested that each serial could be between four and 10 episodes, proposing settings such as England under Caesar in 44 BC, Mars or Venus. Bridget had been renamed Sue and was 'working class', Cliff was specified as an applied science master from a 'red-brick university', and Lola had become a 'middle class' History mistress (a role as art mistress was also considered); as such, the teachers could impart educational information in futuristic and historical stories respectively and offer a quasi-paternal role to Sue. Dr Who was now 'frail-looking but wirey and tough like an old turkey - amply demonstrated whenever he is forced to run from danger. His watery blue eyes are continually looking around in bewilderment and occasionally a look of utter malevolence clouds his face as he suspects his earthly friends of being part of some conspiracy'. Dr Who's 'machine' had now become a 'ship'. This document included CE Webber's brief synopsis of the first episode of a debut serial called *The Giants* which introduced the four characters in a more developed version of the earlier idea, concluding with the travellers finding themselves miniaturised in Cliff's laboratory. This series format was then subsequently revised by Sydney and Donald over the next few days and forwarded to Donald Baverstock on Monday 20 May, with the head of drama commenting that they now aimed to be on air from Saturday 24 August. Donald said that the plans for the series were "looking great". ■





# 100,000 BC

➤ STORY 1

When two schoolteachers stumble into the TARDIS and meet the mysterious Doctor, they are whisked back in time to the Stone Age where early man is attempting to make fire.







# Introduction

**I**t's quite fitting that the first story is commonly known as *An Unearthly Child*. At face value, it would appear to be simply a description of the first of the four episodes – where two teachers investigate one of their pupils and discover she's literally not of this Earth – but, by accident or design, it's a very clever title. Overall, we're watching *Doctor Who*, so the Doctor's definitely the lead, but the companions come a very close second. When the series was resurrected in 2005, after being out of production for a number of years, writer Russell T Davies named his first episode after the companion: *Rose* [2005 – see Volume 48]. While the final three parts of *100,000 BC* might not focus on unearthly child Susan, the story as a whole acts as a solid introduction

**Below:**

Ian and Barbara are on the verge of the adventure of their lives.



to all of the regulars, and uses her fellow companions, the schoolteachers Ian Chesterton and Barbara Wright, to sell the concept of this new TV series to us.

The Doctor's companions are often from present-day Earth – we meet someone from now, and see how they react to the past and the future. In *100,000 BC* we get both, one after the other. Ian and Barbara push their way into the TARDIS, and find it hard to believe the evidence of their own eyes. Then, in a neat reversal, they're taken back tens of thousands of years and meet cavemen who are struggling with concepts the teachers take for granted.

Ultimately, the TARDIS crew members resolve their problems with this prehistoric tribe, in part by appealing to their common humanity. It makes a lot of sense for a new time-travelling drama to start with a journey back to mankind's beginnings. And in fact, the historical adventures from this first series chart the progress of the human race: from the struggle for survival in *100,000 BC*, through the conflicts of *Marco Polo* and the emerging civilisation of *The Aztecs* [both 1964 – see Volume 2], to political revolution in eighteenth-century France in *The Reign of Terror* [1964 – see Volume 3].

The Stone Age antics of *100,000 BC* may seem an atypical way to kickstart *Doctor Who*, chiefly because we soon became used to monsters being an integral part of its appeal. Nevertheless, the kind of visceral horror that has often made headlines was there right from the start – most notably the remains found in the cave of skulls – and it wouldn't be long before monsters made their arresting début... ■



'TWO TEACHERS INVESTIGATE ONE OF  
THEIR PUPILS AND DISCOVER SHE'S  
LITERALLY NOT OF THIS EARTH.'



## AN UNEARTHLY CHILD

**O**ne night in Totter's Lane, a policeman checks the gates of IM Foreman, the scrap merchant. After he has gone, the gate opens to reveal a police box. [1]

At the end of the day at Coal Hill School, two teachers, Ian Chesterton and Barbara Wright, take a few moments to discuss one of their pupils. [2] Her name is Susan Foreman and Ian suspects she's a scientific genius. She's also excellent at history but has refused Barbara's offer to work with her at home. Barbara has checked Susan's address at Totter's Lane; it's just an old junkyard.

Barbara has asked Susan to wait behind and they find her listening to John Smith and the Common Men on her radio. She turns down Ian's offer of a lift home, saying she likes walking through the dark. [3]

Ian drives Barbara to Totter's Lane. While they wait for Susan, Barbara tells

Ian about the time in class that Susan thought they used decimal currency, and Ian tells her about the time Susan explained that the fourth and fifth dimensions are time and space.

Susan arrives and disappears inside the junkyard. Ian and Barbara follow and discover the police box, which seems to be faintly vibrating. An old man enters, and Susan calls to him from inside the police box. Ian and Barbara demand to look inside. [4] The man refuses, so Barbara pushes her way in – to find Susan standing in a futuristic control room. [5]

Susan explains that they are in the TARDIS, a ship that can travel anywhere in time and space. The old man, the Doctor, explains they are wanderers in the fourth dimension, exiled from their own planet. He can't let Ian and Barbara go, so he sets the TARDIS to take off. [6] They both lose consciousness.

The police box materialises in a desolate wasteland, where it is observed by a mysterious figure.







## THE CAVE OF SKULLS

**I**n a cave, Za, the leader of a primitive tribe, attempts to make fire. A crone known as Old Mother gloatingly tells him that he will never succeed, and a young woman called Hur warns him that if he does not make fire, then the stranger called Kal will be made leader. [1]

Ian and Barbara wake up in the TARDIS, which has now stopped moving. The Doctor says that they have gone back in time, which Ian thinks is ridiculous. "If you could touch the alien sand, and hear the cries of strange birds, and watch them wheel in another sky, would that satisfy you?" the Doctor asks. Ian agrees that it would and the Doctor opens the outer doors, revealing a barren landscape. [2]

The Doctor steps outside and is irritated to see that the TARDIS is still a police box. "Why hasn't it changed? Dear, dear, how very disturbing." He goes to collect some rock samples while

Ian and Barbara struggle to take in what has happened to them. "Who is he?" Ian wonders. "Doctor who?" [3]

As he lights his pipe, the Doctor is attacked and cries out. Ian, Barbara and Susan run to help but only find his bag, hat and notebook lying in the sand.

The Doctor has been knocked out by Kal, who carries him back to the tribe. Kal claims that he saw fire come from the Doctor's fingers, and has brought him to make fire for the whole tribe. The Doctor offers to make fire if they let him go.

Za calls Kal a liar. The Doctor has lost his matches and is forced to admit that he cannot make fire. Kal threatens to kill him. [4] Then Ian, Barbara and Susan rush in, only to be overpowered. [5] Za gives the order for them to be imprisoned in the Cave of Skulls.

The Doctor, Ian, Barbara and Susan are left in the foul-smelling cave, bound hand and foot. The cave is full of skeletons – and Ian observes that the skulls have all been split open! [6]



## THE FOREST OF FEAR

**T**he Doctor, Barbara and Susan take turns trying to cut through Ian's bonds using sharp pieces of bone. Outside the cave, the tribe sleeps, but Old Mother remains awake. She gains entry to the Cave of Skulls through a secret entrance to release the travellers and allow them to escape so that they will not make fire for Za. She believes that fire will bring death to the tribe. [1]

Hur wakes Za and tells him she saw Old Mother take his knife. Za shoves aside the stone that blocks the entrance to the Cave of Skulls, but he is too late; Old Mother has freed the Doctor and his companions and they have got away. Za throws Old Mother to the ground and is persuaded by Hur to pursue the strangers. [2]

Running through the forest, Ian, Barbara and Susan pause to allow the Doctor to catch his breath. Barbara is startled by the sight of a recently-killed

boar. Her cry is heard by the pursuing Za and Hur. The travellers hide as Za enters the clearing – and he is attacked by one of the beasts of the forest. [3]

Despite the Doctor's eagerness to escape, Barbara and Susan insist on staying to help Za. He's badly injured and Ian suggests they build a stretcher and carry him back to the TARDIS.

Kal discovers Old Mother in the Cave of Skulls and she tells him that the strangers have gone. Kal raises his knife... [4]

In the forest, Barbara promises Hur they will make Za well again and teach her how to make fire in return for being shown back to the TARDIS. The Doctor picks up a stone; Ian grabs him, suspecting him of wanting to kill Za. [5]

Horg, an elder of the tribe, finds Old Mother's corpse in the Cave of Skulls. Kal claims that Za murdered her because she saw him releasing the strangers.

The Doctor's group makes it back to the TARDIS – but the tribesmen have got there first! [6]







## THE FIREMAKER

**T**he Doctor and his companions are taken back to the tribe. Hur tells the tribe it was Old Mother who released the strangers, but Kal tells her that Old Mother has been killed by Za. The Doctor points out that Za's knife has no blood on it, while Kal's knife does. [1] Kal is forced to admit that he killed Old Mother and is banished by the tribe.

Za has the Doctor and his friends placed in the Cave of Skulls once again and a guard placed outside the secret entrance. Za tells them that his tribe think they have come from Orb and must be sacrificed, but if they show him how to make fire he will let them go. [2] Ian tries to start a fire.

Kal kills the tribesman guarding the secret entrance and bursts into the cave. Armed with an axe, he attacks Za and the two fight. Eventually though, Za is victorious and kills Kal. [3] Ian has

succeeded in making fire and gives Za a burning torch; Za then returns to the tribe. They are awestruck by the fire and declare him leader.

Susan notices that putting a skull over a burning torch makes it appear alive, which gives Ian an idea. When Hur enters the Cave of Skulls, she is faced with four burning skulls, and screams in terror. [4] The rest of the tribe are similarly frightened, allowing the Doctor and his companions to slip away.

Za realises the burning skulls are just bones and leads his tribe in pursuit of the strangers. The Doctor, Ian, Barbara and Susan make it back to the TARDIS, and it vanishes in front of the tribe. [5]

The Doctor explains that he can't take Ian and Barbara back to their own time because they had to leave so quickly.

The TARDIS lands in a silent forest. Susan checks the radiation meter and it is normal, but after everyone leaves to clean themselves up and change clothes, the dial creeps up to 'Danger'. [6]



# Pre-production

**O**n Tuesday 21 May 1963 it was confirmed that weekly recording on *Doctor Who* could begin on Friday 2 August, although a pilot recording was scheduled for Friday 19 July at Lime Grove Studios, with filming from around Monday 8 July. If the pilot proved successful then it could be broadcast on Saturday 24 August, otherwise it would be re-recorded a fortnight later.

However, acting producer Rex Tucker expressed doubts that Lime Grove Studio D was sufficiently well-equipped for such a technically complex project, and put these in a memo on Tuesday 28 May; trainee director Richard Martin was of the same opinion, describing it in the DVD documentary *Doctor Who: Origins* as “minute and hot and miserable... nothing fitted in it.” Lime Grove Studios had been converted from old film studio premises, whereas the specially-built BBC Television Centre had opened at White City in London in June 1960. Rex’s concerns were discussed by Donald Wilson three days later and it was agreed that the larger studios such as TC3 and TC4 at Television Centre (or even the smaller TC2 and TC5, used in conjunction or over two days) would be preferable

for the first serial. The second story would then be made in Studio 2 at another BBC premises, Riverside Studios; Riverside was a former warehouse building by the Thames in Hammersmith which had been used as a studio by the Triumph Film Company from 1933, prior to its acquisition by the BBC in 1954 for its television service.

## Electronic music

**I**n the meantime, Rex started some speculative casting; he had an Australian actress (newly-arrived in the country) in mind for the part of Sue (this was possibly the actress Annette Andre). As the Doctor, Rex approached his friend actor, 37-year-old Hugh David; Hugh had appeared in several of Rex’s television productions, including *The Talking Cat*, *The Invisible Armies* (in which he starred as Louis Pasteur), *And Her Romeo* and had starred in Rex’s play *Victory* in 1959. On ITV, Hugh had used his scientific knowledge as the host of the household science programme *Mr Marvel* which ran on Associated-Rediffusion (the weekday London franchise) from June to September 1956. However, Hugh turned down the role. Having just completed a year starring as Stephen Drummond in the adventure series *Knight Errant Limited* made by Granada Television in 1960/1, he did not



**Right:** Hugh David was one of several actors considered to play the First Doctor.



'VERITY HIT UPON THE IDEA OF WILLIAM HARTNELL WHO SHE HAD SEEN PLAYING A PATHETIC OLD RUGBY SCOUT IN THE FILM THIS SPORTING LIFE.'



### Connections: I name this ship

► In *An Unearthly Child*, Susan says that she created the name TARDIS, meaning "Time And Relative Dimension In Space" with 'Dimension' in the singular as it would remain for the first few years of the series.



want to be tied to another series. Rex also met with his good friend composer Tristram Cary – an exponent of electronic music with whom he had worked on *Jane Eyre* – with a view to him providing a theme tune and incidental scores for the new show. "[Rex] told me the general idea of the new series and thought it would be good for electronics and/or possibly instrumental,"

recalled Tristram in the fanzine *TARDIS*. "We had an excellent working relationship and if Rex thought I would be the right composer, he was usually right. I began thinking about theme tunes."

In late May, CE Webber had completed a synopsis for the remaining four episodes of *The Giants* which Donald Wilson forwarded to Sydney Newman

on Tuesday 4 June. However, Sydney's comments on Monday 10 June were not encouraging. The head of drama thought the story was low on action, character and drama, felt the special effects required were over-ambitious, and disliked the 'bug-eyed monster' element of a giant spider. With two draft scripts for *The Giants* completed, CE Webber's work was written off, partly because the antiquated cameras at Lime Grove Studios precluded the 'giant' effects; instead he moved onto an adaptation of Arthur Ransome's 1930 novel *Swallows and Amazons* for the Sunday afternoon serial slot.

Around the start of June, it seems Rex Tucker left the project as producer, although it was still intended that he should be one of the directors on the series. Rex was still hoping to record the pilot episode on Friday 19 July as planned, and the transfer of inlay equipment from TC2 to Studio 2 at Riverside Studios to

### Right:

The junkyard studio set for the *Doctor Who* pilot episode.





allow the show to be taped there was discussed and then discounted, because it was needed for the BBC's successful satire show *That Was the Week That Was*. By Thursday 13 June, the Drama Group indicated that the first eight shows would be recorded in Lime Grove Studio D.

## Idiocy and fun

**I**n place of Rex, Sydney Newman then offered the producer's job to Don Taylor, a talented and innovative former theatre director who, at the BBC since 1960, had helmed numerous editions of the *Sunday-Night Play*, including a production of David Mercer's *A Suitable Case for Treatment*; "[Sydney] had this absolutely marvellous idea for a new series... and he would like me to take charge of it, launch it, let it be my project," recalled Don in his memoir *Days of Vision*, "I told him I'd never had the slightest interest in science-fiction, and if I wanted to do plays about the past, I didn't need a time traveller to take me there." The project was also discussed with Shaun Sutton, a former actor who had joined the BBC in 1952 and written, produced and directed numerous family serials including *Huntingtower*, *The Silver Sword* (working with CE Webber), *Queen's Champion*, *The Moonstone* and *The Long Way Home*, and who was, at the time, a director on *Z Cars*.

"I didn't feel that I had anyone on the staff who seemed right for the kind of idiocy and fun and yet serious underlying intent," commented Sydney of his new project in 1984; as such, he started to look outside the Corporation. The new producer was to be 27-year-old Verity Lambert, a fiery young production assistant whom Sydney recalled from ABC, and who had phoned him asking



him for a job some time earlier when she felt that she was not progressing at the commercial station; "I wanted someone full of piss and vinegar!" he remarked of his chosen producer in the fanzine *DWB*. Sydney telephoned Verity at ABC's Teddington Studios and asked, "Verity, what'd'ya know about children?" Verity had no children of her own, but was very interested by the series' format. Her old boss suggested that she should apply to Donald Wilson for the producership of *Doctor Who* – deliberately provoking her into fighting for the post by saying that he felt she was unlikely to get it. Verity was subsequently interviewed by Donald – whom she described as "a wonderful man and a very good writer himself"

**Above:**  
Verity  
Lambert – the  
first credited  
producer of  
*Doctor Who*.



– and was given the job, aided by Sydney's recommendation. "I don't think [Donald] quite liked her at first," recalled Sydney in *DWB*, "she was too good-looking, too smart alecky and too commercial television, and he was rather snooty, a typical BBC pipe-smoking type. Wonderful guy though."

As it transpired, in the coming weeks Verity would have a considerable battle on her hands; as the only female serials producer, she needed to prove herself to the established heads of departments at the BBC. In addition, there was still internal politics because of the removal of children's drama to the Drama Department. "We weren't liked at all to begin with, especially by the Children's Department who resented the fact that a programme aimed at eight to 14-year-olds had been given to the Drama Group," recalled Verity in *Doctor Who: The Early Years*.



**Above inset:** The pioneering Mervyn Pinfield brought his technical expertise to the series.

**Below:** Several sequences were shot on film at Ealing Film Studios.



At the end of May, the professional, supportive figure of Mervyn Pinfield had been brought in as technical adviser on the recommendation of Donald Wilson. An experienced producer/director who had pioneered new techniques in television while working with Anthony Pelissier's Langham Group, Mervyn had directed the sci-fi orientated *The Monsters* in

1962 and would guide the young Verity for as long as Sydney felt necessary. "He was invaluable to me," commented Verity in *Doctor Who: Origins*. However, Mervyn was very 'old school' and somewhat staid and undynamic in some of his outlooks. As such, Verity Lambert was given a six-month contract and became one of the four serial producers alongside Douglas Allen, Campbell Logan and Morris Barry. By Friday 14 June, she had taken up her new post... finding herself arriving at the BBC on a week when Sydney and Donald were both on leave. Her welcome at the patriarchal corporation was not a warm one, as she recalled in *Doctor Who Magazine*: "I was aware that I was an oddity. People were not particularly rude to my face [but] looked at me and said, 'Well, what's *she* done? Why is *she* here? Why isn't one of *our* people doing this?'"

To guide Verity in the development of a show suitable for children, Sydney gave her a copy of the report *Under Observation*, a study by the Education Department of the University of Cambridge into children's viewing which summarised reactions to the penultimate episode of 1961's *Pathfinders to Venus*, and to which the head of drama had contributed his own observations; this stressed that



children were very sophisticated and television-literate viewers, and that children's television demanded the same standards as adult television with regards to a clearly developed plot, crisp dialogue, convincing acting, dramatic presentation and rhythmic tension. "The Cambridge University report I read with great interest because I had no understanding of children, not having any of my own," recalled Verity in *Doctor Who: The Early Years*, "The one thing I remember taking from that report was the recommendation about how one should present drama to children: that you don't patronise, you don't talk down." When considering how far she could take the new series in terms of content, Verity noted on the DVD commentary for *The Aztecs*, "I always

maintain that children enjoy being scared. Certainly when I was a kid, I read some Edgar Allan Poe and couldn't sleep at night." The view taken of family serials at the weekends was that they could be stronger in content than weekday children's serials, since it was assumed that on Saturdays and Sundays the youngsters would be watching with their parents.

### First story

**S**ydney also insisted that Verity studied real science in the journal *New Scientist* which had been launched in 1956; he himself had used this for inspiration while at ABC. Having worked in adult drama, Verity was determined not to compromise on

**Below:**  
Barbara and  
Ian search  
the junkyard.





standards for a children's show. However, the young producer was to encounter resistance to some of her visions from the male-dominated old guard of the Corporation. She also failed to bond with Rex Tucker, who remained on the project as the director of the first story. "From the time I arrived it was quite obvious that he and I did not agree on anything," recalled Verity on *Doctor Who: Origins*, "I think he was quite unhappy."

When Verity arrived at the BBC to set up a production office at Room 5014 in Television Centre, she found that Australian staff writer and former actor Anthony Coburn had been commissioned for a first story, while the format for the series still consisted of a few pages of notes and CE Webber's abandoned scripts, which Anthony was told he could draw upon for the first episode. Anthony had in mind a storyline set in the Stone Age which at one point had been considered as the second

#### Below:

The travellers make their escape to the safety of the TARDIS.



serial. He was formally commissioned for four 25-minute scripts for 'Dr Who' on Friday 14 June as 'staff contributions' with the target date of the first script as Monday 17 to be followed by two more by Wednesday 26 and the final by Friday 28; these would be recorded from Friday 2 August to be broadcast from Saturday 7 September, the beginning of the BBC's new autumn season. 'New Saturday Serial scripts required with the greatest speed; no other suitable writer available at short notice,' was the justification given for the in-house commission. Anthony was then commissioned for the four-part 'Dr Who Serial No 2' on Tuesday 18 June; this would be recorded from Friday 13 September, and the reason for the commission was given as: 'Having written the first serial, Coburn understands the format; no other suitable writer available to be briefed at such short notice.'

### Erased memory

**B**y Monday 17 June it was decided to defer production on the first episode for a further two weeks while acceptable scripts were prepared; Coburn had delivered a draft pilot partially based on CE Webber's debut episode and the other scripts were expected by the end of June.

Coburn's 19-page draft script was entitled *Dr Who and the Tribe of Gum* Episode 1 and was reasonably close in structure to the finished programme; it featured the teachers discussing their strange pupil after classes, talking to her, following her home (and meeting a policeman while lost in the fog in early drafts), meeting the Doctor in the junkyard, entering the Doctor's vessel and then travelling back in time. In this version, domestic science teacher Miss McGovern





**Left:**  
Susan is  
unaware that  
her teachers  
have followed  
her home.

and headmaster CE Chesterton (previously known as 'Cliff' and thus named because of Coburn's admiration for the English writer GK Chesterton) became intrigued by the strange knowledge and inconsistent behaviour of pupil Suzan/Suzanne Foreman (the spelling changed across the script), who lived with her grandfather – a man whom Chesterton knew he had met but could not recall. Suzanne enjoyed listening to the music of Ollie Typhoon, whose real name Chesterton pointed out was Fred Grub. The teachers followed the girl to the junkyard where she appeared to live and encountered Dr Who: 'He wears a Napoleonic trench coat, a woollen balaclava, mittens, fur-lined boots, and on top of the balaclava an Astrakhan hat.' Dr Who explained how he had met Chesterton

before, but erased his memory by giving him a cigarette containing a special drug. Inside the police box found in the yard was a vast spaceship interior which Suzanne explained was a Change and Dimensional Electronic Selector and Extender which could travel in space and time. Some dialogue referred to "the Palladins" who had attacked the Doctor's race. Dr Who (whom Suzanne said was three hundred times Chesterton's age) set his vessel in motion and it hurtled back 195,000 years to a barren desert, where it was seen by Paleolithic tribespeople led by a figure called Gum.

Tony Coburn had made Suzanne into Doctor Who's granddaughter; "[Coburn] was bothered by the thought of a young girl travelling around with an old man,





**100,000 BC** ▶ STORY

'JACQUELINE HILL BELIEVED DOCTOR  
WHO WOULD BE MORE ORIGINAL  
THAN MOST CHILDREN'S PROGRAMMING.'



and decided that Susan should be his granddaughter," recalled the writer's widow, Joan Coburn, in the 1988 book *Doctor Who: 25 Glorious Years*. "That provided us with a rather more interesting character than was first suggested," commented Verity in *Doctor Who Magazine*. "Sydney, I think, was very reluctant to begin with." In fact, he was furious: "They pulled that thing on me and I was livid with anger," he said in the fanzine *DWB*, recalling how he wanted the schoolgirl character to have true human naivety.

## Story editor

**T**he recording on Friday 19 July was instead rescheduled as a test session for the dematerialisation effect of the space/time vessel which would remain disguised as a police box (something which the production team saw as an identifiable image for the audience which was also cheap to realise); this session was planned for 10.30am to 5.30pm. After various attempts to reschedule the series to the better-equipped environs of Television Centre or Riverside Studios, the production team was informed that Lime Grove Studios would be its home for the foreseeable future. An early feasibility meeting to discuss technical aspects of the show was attended by Verity, Rex and the enthusiastic Richard Martin, who was then attached to BBC Plays.

By Friday 21 June, BBC Planning was ready to schedule the recording of *Doctor Who* once the first four scripts were available. The intention now was to start recording on Friday 9 August, with a four-week

stockpile of episodes, still to start transmission on Saturday 7 September. If the scripts had not arrived by Wednesday 26 June, repeats of other series – such as *The Chem Lab Mystery* – would be inserted up to a delayed début on Saturday 19

October. The choice of recording venues at this time was Riverside Studio 2 or Lime Grove Studio D, the latter offering inlay effects vital to such a fantasy-based show.

On Monday 24 June, the production team was formally joined by story editor David Whitaker, who was initially based in a caravan in the Television Centre car park with his colleague, staff writer Barry Thomas. David had joined the BBC as a staff writer in 1957 and had recently written serials for the Saturday night adventure series *Garry Halliday*. In *Doctor Who: The Early Years*, his wife June Barry recalled that David was working on another project when Donald Wilson came in with the series outline document and said, "It's called *Doctor Who*. It's science-fiction set in a London police box... Away you go." A keen reader of science-fiction – particularly the work of Ray Bradbury – David also enjoyed strong adventure tales such as those

written by John Buchan or 'Sapper' (ie HC McNeile). Of the new project ahead of him, David recalled in *Doctor Who Magazine*, "If we failed, our careers would have been at least slightly tarnished. And it was Verity's first job as producer, she had a lot to live up to, and we were, to be mild about it, terribly nervous. We were also terribly excited – excited in

## Connections: The man with no name



► In *The Cave of Skulls*, Ian addresses the Doctor as "Doctor Foreman" who retorts, "Eh? Doctor who?"



**Left:** David Whitaker took the job as script editor on *Doctor Who*, despite his office being a caravan in the car park.





the faith that we'd been shown, and about the series itself."

Rex Tucker held auditions for the roles of Susan Foreman and Miss McGovern on the afternoon of Tuesday 25 June at Television Centre; Maureen Crombie, Anna Palk, Waveney Lee, Anneke Wills (formerly known as Anneke Willys and Annika Wills, who was not seen on this occasion but had featured in the BBC serials *The Railway Children* and *Gamble for a Throne*),

Heather Fleming, Christa Bergmann, (who was considered in her absence), Camilla Hasse and Anne Castaldini (who had been a regular in *Compact*) were considered for Susan, while the candidates for Miss McGovern were Phyllida Law, Penelope Lee (who had featured recently in *Moonstrike*) and Sally Home.

Anthony Coburn's second script was available by Tuesday 25 June, and a third by the following day, with the expectation that all four instalments would be delivered by Friday 28.

"Sydney decided that *Doctor Who* should be a place where young people

## Connections: It's got stuck!

➤ In the second episode, Susan points out that the ship should have changed shape from that of a police box, saying it had previously been an ionic column and a sedan chair.





worked," observed Verity in *Doctor Who: The Early Years*. "He thought it would be a good training ground for promising up-and-coming directors... So with some limitations I was allowed to choose new directors whose short training films I'd seen, or who'd maybe done a couple of other jobs." As such, the experienced Rex Tucker was now joined on the director roster by young director (and former actor) Waris Hussein, who was then working on *Compact* as well as editions of the wartime drama *Moonstrike* and editions of the *Sunday-Night Play*.

## Lack of time

**I**n the revised opening episode now subtitled Episode One *An Unearthly Child*, Miss McGovern had become history teacher Miss Canning, while Chesterton (now without initials) was the form master for Suzanne Foreman. The material about Dr Who's strange cigarettes was dropped and the strange police box-shaped vessel was now unnamed. Both Susan and Doctor Who were aliens, with 'Doctor Who' being the English translation of the Doctor's name, befitting a Lord of the House of Doctare. Susan – or Findooclare as Doctor Who called her – posed as the older man's granddaughter, but in fact was a princess who was in hiding from a race called the Paladin who had enslaved her people; the

Doctor had rescued her from her world when she was a baby, saving her in the first space/time machine made by their civilisation during the Paladin's attack.

Tony Coburn's scripts were not exactly what David Whitaker and Verity Lambert had hoped for. They both felt that the Stone Age narrative was less than ideal. Terence Dudley, who had written *The River Flows East* and produced *The Big Pull*, was approached with regard to providing a new début story at short notice, but declined. Ultimately the lack of time forced the production team to proceed with Tony's scripts. "Had I had the choice, I would not have commissioned the first serial on the cavemen," commented Verity on *Doctor Who: Origins*. Verity sought intelligent scripts that didn't patronise the viewer, and was happy to consider any topics as long as they were free from sex and violence; ultimately, she realised that she would have to use her own judgement and select stories which appealed to her own tastes as an adult viewer.

Sydney Newman returned from leave in late June and was angry to find that there

were still problems in the development of the series.

Shortly afterwards, *Doctor Who's* start date was put back to Saturday 9 November; the pilot would now be recorded on Friday 27 September with regular episodes made from Friday 18 October. On Friday 28 June, it was suggested that *Doctor Who* should be extended from 25

### Opposite:

Susan tells Ian and Barbara that she is not of this world.

### Below:

Waris Hussein was chosen to direct the pilot episode.





**Right:**  
Wanderers  
in the fourth  
dimension.

to 30 minutes to fit a new half-hour slot on Saturdays at 5.20pm to be introduced on 28 September and initially filled by the American cartoon series *Deputy Dawg*; this was a move which Sydney Newman opposed, and found support from Ronald Waldman of Television Enterprises who advised that 25 minutes was a more attractive running time for overseas commercial stations who might purchase the show.

To assist in the approach to prospective writers on the new series, a document entitled *Doctor Who - General notes on Background and Approach for an exciting adventure-Science Fiction Drama serial for Childrens Saturday viewing* had been assembled, based on CE Webber's memo of Thursday 16 May. In these notes, Doctor Who's age was now unspecified, he was a Doctor of Science, and was an escapee from the unpleasant life of the fiftieth century.

### Innovative and intriguing

**I**n the *General notes*, the two teachers were now named Ian Chesterton and Barbara Wright, and it was indicated that the ship 'cannot travel forward from that date [ie 5733] (otherwise the Doctor and Sue could discover their destinies) the authorities of the fiftieth century deeming forward sight unlawful.'

The *General notes* guide was sent out to prospective writers along with a hand-amended edition of the draft script for the pilot; this was entitled *An Unearthly Child* and was the first episode of *Doctor Who* and the *Tribe of Gum*.

By Tuesday 2 July, a plan was devised for the period leading up to transmission. Following the experimental session, Rex Tucker was to be on leave during the first three weeks of September (precluding



him handling the first story), with Mervyn Pinfield also taking a fortnight's holiday at the start of the same month. Waris Hussein would thus direct the pilot on Friday 27 September (with a single day's pre-filming on Monday 16 September), and two weeks later there would be three days' filming on the first serial, which would start recording on Friday 18 October.

A bond quickly formed between Verity and Waris; both were youngsters in a relatively old regime, and also both were minorities in their field of work (Verity being female and Waris being Indian). The pair found they shared the same perspective on *Doctor Who*. "I was more a part of the BBC than Sydney or Verity were, because I had been trained there!" recalled Waris in the fanzine *The Frame* Issue 16, "so we had a very good reason for sticking together, and we got on incredibly well." However, Waris saw himself as an innovative, radical newcomer and was not so keen to receive advice from established



associate producer Mervyn Pinfield; “Mervyn was a really traditional BBC person, wearing ties and jackets to work and smoking a pipe,” recalled Waris in *Doctor Who Magazine*. “He would empty his pipe and give us a lecture and we would sit there and nod with a degree of veneration, and then disregard everything we’d heard.”

Looking at the scripts, Waris found them to be innovative and intriguing, and not slavishly formulaic. However, he was concerned about the inclusion of cavemen in the storyline, since he felt that to have them speaking English would be unreal although to have them grunt was poor entertainment. He was also concerned that the result might look comedic, akin to the Stone Age cartoon series *The Flintstones* which had aired on ITV since 1961. Anthony Coburn, by this stage, also had his concerns, finding that his visions of the series were not in line with those planned by David and Verity, and became increasingly disgruntled with *Doctor Who*.

When the BBC closed the Script Department, Tony Coburn’s employment as a scriptwriter was terminated by mutual consent on Monday 1 July, David Whitaker recommissioned him on a freelance basis for both his serials – now named *Doctor Who and the Tribe of Gum* and *Doctor Who and the Robots* – on Wednesday 3, the second of these now with a target delivery date of Wednesday 30 October.

On Wednesday 3 July, staffing issues in the Design Department led to the experimental session being put back to Friday 13 September; the Design Department at this time was also becoming wary of the demands that would be made on it by this complex new series and asked for four extra effects assistants. Waris would undertake a single day of pre-filming on Monday 16 September and start rehearsals on Monday 23 September to record the first episode on Friday 27 September. Two weeks later there would then be three



**Left:**

Actors William Hartnell (*sans* wig), Alethea Charlton and Carole Ann Ford stand over Derek Newark during a rehearsal for a scene in *The Forest of Fear*.



days filming on the first serial, with Waris possibly re-recording the first episode on Friday 18 October for broadcast on Saturday 9 November.

By Friday 5 July, it was confirmed that *Doctor Who* would remain as a 25-minute show.

By Monday 8 July, David Whitaker had received a revised version of *Doctor Who and the Tribe of Gum* Episode 1 from Anthony Coburn, the first half of which was identical to the previous version. The scenes in the unnamed space/time machine were however revised in various ways; the Doctor now declared that he was 300 years older than Chesterton and spoke in an alien language into the controls of his machine.

Commenting on the script to Verity Lambert, David felt that the writer 'has improved Episode one very much - particularly regarding CHESTERTON.' Anthony was amenable to changing the character names to the new ones defined in the writers' guide, and also indicated that he felt the 'Gums' - the cavemen in his last three scripts - ought to talk. In this revision, Suzanne was still a princess of royal blood: 'I think we must discuss this carefully with Tony when we go through

the scripts with him,' noted David, 'The insertion of Suzanne as a princess or whatever can be carried off quite well, but I think it ought to be done in a rather lighter way. Also I think Chesterton is a couple of shades too beefy in attacking Doctor Who. Minor reservations then but this is a better script.'

## Casting the Doctor

Coburn had storylined the untitled 'First Serial' which was very close to the transmitted episode apart from its resolution. In the original third episode, the travellers escaped from the cave they were imprisoned in when the Old Mother showed them 'a way through the roof' and subsequently in the forest, the caveman Za was attacked by 'a panther'. The Old Mother was not killed by Kal in the third episode but remained to the end of the serial, demanding death for the travellers when Chesterton failed to make fire and taking the tribesmen to the cave to slaughter them following Za's vanquishing of Kal. However, Chesterton succeeded in creating fire and the travellers became friendly with the tribe, enjoying a meal with them before departing in the TARDIS and arriving to see a vast mountain and a futuristic building... the start of *Doctor Who and the Robots*.

A designer had been assigned to the series in the form of Peter Brachacki. However, at a meeting on Wednesday 10 July with Verity, Waris and associate producer Mervyn Pinfield, Peter explained that his workload on other programmes was so heavy that he would not be able to start work on *Doctor Who* for another fortnight.

Although Rex Tucker had initially envisaged a younger actor playing the Doctor in aged make-up, Verity Lambert

### Below:

Jeremy Young plays Kal, who wants to be leader of the tribe.





'WILLIAM RUSSELL WAS THE ONLY ACTOR  
CONSIDERED BY VERITY LAMBERT  
TO PLAY IAN CHESTERTON.'



**Right:**

William Hartnell was Sergeant Grimshaw in *Carry on Sergeant*.

**Below:**

Other actors considered to play the Doctor included (from top to bottom): Leslie French; Cyril Cusack; and Geoffrey Bayldon.



favoured an older actor in the part, cutting down on preparation time and adding to authenticity. Her first choice to star in the series was Leslie French, then an elderly character actor whom Mervyn Pinfield had recommended her to see in the recent Italian Luchino Visconti film *Il Gattopardo* (*The Leopard*). Leslie turned down the offer to play the Doctor, while other actors considered were Cyril Cusack (suggested by David Whitaker), stage and film actor Alan Webb and Geoffrey Bayldon, a younger actor adept at playing characters much older than himself. Cyril and Alan were both sounded out, but both were reluctant to do an entire year on a TV series, while Geoffrey didn't want to be saddled with yet another 'old man' role.

Although the team was looking for a veteran performer, they also knew that the star would need to withstand the punishing schedule of recording an episode a week for a whole year, with only a fortnight's holiday. Verity then hit upon the idea of an actor she had seen playing a pathetic old rugby scout in the film *This Sporting Life* which had been released in January. The actor's name was William Hartnell, then best-known to television audiences as Sergeant Major Bullimore from the top-rated Granada sitcom *The Army Game*; his most recent television work had been in *One of Those Days*, an episode of *The Plane Makers* made by ATV (the Midlands weekday ITV station) broadcast on Monday 20 May, while during May the actor had also filmed an Edgar Wallace support feature entitled *To Have and to Hold* at Merton Park Studios,



having shot *The World Ten Times Over* at ABPC Elstree in February.

"Try and get me some character parts," William Hartnell had told his agent – and son-in-law – Terry Carney in 1962 soon after leaving *The Army Game*. "It doesn't matter how small they are, so long as they give me a chance to become a character actor." This had led to his part in *This Sporting Life*, filmed in spring 1962. On Thursday 11 July 1963, Bill Hartnell was at home in Mayfield, East Sussex, where he and his wife, playwright Heather McIntyre, had lived since 1959 in the renovated Old Mill Cottage. The 55-year-old actor received a call from Terry Carney who said he wanted his client to read a script for a new children's television serial. "It's not a tough guy part?" asked the actor, wary of the typecasting he had received before. "No, no," answered Terry, "it's an old man with long white hair, an old professor who is a bit round the bend!"

## Experimental musique

**I** hadn't worked for the BBC since steam radio 25 years ago, and I didn't fancy the idea of returning to state control so late in life," William commented in a syndicated press interview in 1964. Although he had certain eccentricities in real life, the actor was initially worried about becoming famous as an eccentric on television. Nevertheless, the following day he travelled up to London for a lunchtime meeting with Verity and Waris, and expressed his bemusement about them wanting him for such a project. After a lot of persuasion – and a further lunch – William began to see the potential in the character; he telephoned Verity and agreed to star in *Doctor Who*. Later, in 1972, Bill was quoted as admitting, "The moment this

brilliant young producer, Miss Verity Lambert, started telling me about *Doctor Who* I was hooked." Reading the available scripts, he was soon captivated with the central character and saw its possibilities to take his career in a new direction. "I wanted to get away from military roles," he explained to the *Daily Mirror*. "That's why I was so pleased to be offered Dr Who."

The new script for *An Unearthly Child* was with David Whitaker by Friday 12 July and had a significant change made to it. Suzanne had now become Susan throughout, with the roles of Miss Wright and Mr Chesterton in history and science firmly established. The space/time machine was now named TARDIS ("Time and Relative Dimension in Space") and all references to Palladin, Dooclare or Findooclare were omitted, with Susan now claiming to have been born in the forty-ninth century.

## Connections: In flight

► When the TARDIS departed, its distinctive sound was heard inside the vessel in *An Unearthly Child* and also outside in *The Firemaker*. The central column rose and fell only intermittently in flight, with the interior mechanism rotating when it scanned the surrounding environment.



**Left:** William Hartnell as Sergeant Barnes in 1949's *The Lost People*.



A scene breakdown for the 'First Serial' was also produced, referring to the episodes as *An Unearthly Child*, *The Fire-Maker*, *The Cave of Skulls* and *The Dawn of Knowledge*. In the original final episode, Kal had Za imprisoned in the cave with the travellers, but he got free and killed his rival and the narrative then concluded with Barbara suggesting that they organise a barbecue for the tribespeople before the Doctor's vessel moved on to the start of Coburn's next adventure.

*Dr Who and the Tribe of Gum* was scheduled for production as Serial No 1 again on Thursday 18 July, with the decision now taken to shoot the series' opening titles on Tuesday 20 August. Then on Tuesday 23 July it was decided that owing to athletics coverage on the BBC on Saturday 9 November, *Doctor Who* would now start transmission on Saturday 16. A promotional document issued on Tuesday 30 July confirmed these details and start date... assuming that the

pilot due to be recorded on Friday 27 September was successful.

"I wanted some music that would be very different for *Doctor Who*," explained Verity in *Masters of Sound*. Looking for a suitable theme tune, Verity approached a Parisian group called Les Structures Sonores on Friday 12 July. This group produced experimental *musique concrète* using glass rods set in steel, and the producer had seen them in *Les Structures Sonores*, a special edition of the arts programme *Monitor* broadcast on Wednesday 3 July. "It was out of this world and strange, but quite melodic," recalled Verity on *Doctor Who: Origins*. The team, helmed by François and Bernard Baschet, submitted just over a minute of music as a sample for *Doctor Who*, but their estimated costs were prohibitive. Lionel Salter, BBC head of music productions, recommended that Verity went to the corporation's own Radiophonic Workshop, established by Daphne Oram and Desmond Briscoe in

**Below:**

Barbara and Ian are curious about their strange pupil.







1958 to develop new sounds at the BBC's Maida Vale studios (the converted premises of the Maida Vale Roller Skating Palace and Club). The Radiophonic Workshop's output already included *Quatermass and the Pit* and *The Big Pull*, so Verity went to Desmond who suggested that one of his team, Brian Hodgson, would be able to handle the sound effects. For the theme, Desmond recommended the Australian composer Ron Grainer, who had just collaborated with the Radiophonic Workshop on the documentary *Giants of Steam*, screened on Tuesday 21 May (the music being so popular that it was subsequently released by Decca on an EP), and had then been the subject of the *Tonight* special *Master of the Signature Tune* on Saturday 25 May. Coming to the UK in 1952, Ron had found success with his music scores for the BBC detective series *Maigret* which led to other notable commissions for *Comedy Playhouse* (and, in turn, *Steptoe and Son*) and *That Was the Week That Was*; he had also composed the music

for Mervyn Pinfield's experimental play *On the Edge* in 1960. Ron was formally booked to compose the theme tune on Tuesday 30 July, with Verity requesting something to be created electronically, but which would also be melodic.

A revised production schedule on Thursday 18 July indicated that Mervyn Pinfield was now moving his holiday forward to the first half of August, and that he would return on Monday 19, ready to film the opening title sequence the next day. The first three serials were now defined as *Dr Who and the Tribe of Gum*, *Dr Who and the Robots* and *Dr Who and a Journey to Cathay*, but already there was a question over studio facilities as – for a while – it seemed that Lime Grove Studio D would be out of commission for upgrading in December; in fact this was not the case, and its conversion was not due until 1965.

## Impish features

**W**illiam Russell – generally known as Russ, his real name being William Russell Enoch – was the only actor considered by Verity to play the more conventional 'hero' role of Ian Chesterton; he was used to demanding production schedules after his time on the film series *The Adventures of Sir Lancelot* in 1956/7 and the producer recalled how striking he had been in this title role, noting in *Doctor Who: The Early Years*, "Russ looked like a school master, although not quite in the stereotype of a middle class school teacher." Recently, Russell had appeared in Rex Tucker's production of *Jane Eyre* as well as working for the BBC on instalments of *Moonstrike* and *Suspense*. Russell was invited to join Verity Lambert – whom he remembered from his work on *Armchair Theatre* – for lunch at the BBC Club and

### Left:

William Russell takes a tea break before getting back to a hard day of flogging, in *The Adventures of Sir Lancelot*.





**Above:** Carole Ann Ford was regularly cast in roles much younger than her actual age.

heard all about the new series, being deeply impressed with her enthusiasm; “Verity was a very special person,” explained the actor in a DVD commentary for *The Keys of Marinus* [1964 – see Volume 2]. Recalling films such as *Brighton Rock*, Russell was particularly keen to work with William Hartnell, commenting in *Doctor Who: Origins*, “I thought he was a wonderful screen actor.”

One actress with whom Verity discussed the role of Susan was Jacqueline Lenya who, during July, was appearing as a secretary in *Compact*. “I very grandly said I didn’t want to be in a programme for a whole year and promptly spent a year out of work!” recalled Jacqueline in the fanzine *TARDIS*. Bridget

Wood was also interviewed for the role of Susan. Following various auditions, it was Waris Hussein who drew another actress to Verity’s attention, whom he recalled seeing screaming during the recording of an edition of *Suspense* called *The Man on the Bicycle* in February. Viewing the programme, both noted the interesting, impish features of the girl, whom they assumed to be in her teens. This was Carole Ann Ford – a 23-year-old mother. “I nearly didn’t go for the interview for the job because I was fed up with playing children,” Carole told the magazine *Tit-Bits*, “It’s because I’m so small, I suppose – only five feet.”

### Telepathic powers

**T**o make the character of Susan sound appealing, the BBC team described the role to Carole as being a cross between the extraterrestrial synthetic woman Andromeda, as played by Julie Christie and Susan Hampshire in *A for Andromeda* and *The Andromeda Breakthrough*, and also Cathy Gale, the emancipated, judo-fighting widow played by Honor Blackman in *The Avengers*. Excited by the concept of the series, Carole thus envisaged the character as having telepathic powers and being involved in fights, which was not the image of Susan that Waris, Verity or Sydney (who disliked the concept of ESP) actually had in mind. Carole auditioned for Verity and Waris – and her test piece included a scream! “I very much wanted to be a character actress, to be able to lose myself in various parts,” recalled Carole in *Doctor Who: The Early Years*, “I’d have been very happy playing an old lady of 90 at the age of 15.” Carole accepted the part; she was then appearing at the Piccadilly Theatre in the Italian musical *Enrico* which had opened on Wednesday 3 July.



Verity Lambert found herself discussing the series at a party with her actress friend Jacqueline Hill, the wife of director Alvin Rakoff, who had just returned from working in the USA. "I'd known Verity socially since she had joined ABC for whom both my husband and myself had done some work," Jacqueline recalled in *Doctor Who Magazine* of their work together on *Armchair Theatre* in 1958. "Verity was in the process of casting the regulars for her new television serial." Jacqueline expressed an interest in the part of Barbara Wright, believing that the project would be more original than most children's programming. Jacqueline then departed for a holiday in Europe and returned to hear from Alvin that Verity had called to offer her the role. Jacqueline had never worked on an ongoing

television series before, and prior to starting work on *Doctor Who* would co-star in the Granada play *The Fixers* for broadcast in *Play of the Week* on Tuesday 8 October. By Tuesday 23 July, all four regular characters had been cast, with only Jacqueline Hill awaiting final confirmation.


A promotional meeting for the series was held with representatives of the *Radio Times*, the BBC listings magazine, at Television Centre on Monday 22 July; this was attended by Rex Tucker, David Whitaker, Verity Lambert, Mervyn Pinfield, Waris Hussein and Donald Wilson. The following day, the Drama Department was told that because of coverage of athletics from Moscow, the debut for *Doctor Who* was now to be Saturday 16 November – assuming the pilot recording was successful.

**Below:**

There was real chemistry between the two teachers.







**100,000 BC** ▶ STORY 1

"I NEARLY DIDN'T GO FOR THE  
INTERVIEW FOR THE JOB BECAUSE  
I WAS FED UP WITH PLAYING CHILDREN."



On Friday 2 August, Verity Lambert confirmed that the theme tune would be composed by Ron Grainer for realisation by the Radiophonic Workshop. William Hartnell had his first costume fittings and make-up trials at Television Centre on Wednesday 7 August. To accentuate his age in an eccentric manner, Verity asked for him to be given a wig with a receding hairline and long flowing white locks; the faint birthmark on his cheek would also be covered with make-up. The actor's costume was to be a dark, well-cut suit over which he would wear a cape. The show's star had a further fitting on Tuesday 13, with one for Carole Ann Ford on Thursday 15. Verity also felt that Susan would have a distinctive hair cut, so Carole's long dark hair was trimmed short into a distinctive, geometric design (later known as a 'five-point cut') by an up-and-coming young stylist whom the actress knew called Vidal Sassoon. "He designed that look for Susan Foreman, and indeed arranged to open his shop specially for me one evening so I could be ready for the production next morning," explained Carole in *Doctor Who: The Early Years*.

## Theme tune

**W**aris Hussein liaised with Brian Hodgson at the Radiophonic Workshop in mid-August with regard to regular effects such as the departure and arrival of the TARDIS; this comprised a tape of eight items including interior and exterior hums, door lights and take-off sounds assembled under the collective title *Dr Who (II) – Beyond the Sun*. Brian came up with this new sound after a viewing of the film *Exodus* at the Kensington Odeon; by scraping his mother's Yale front door key along the base strings of an old, frontless



Steinway piano and modulating the resultant sound, an early version of the familiar noise was created. "I'd done a programme called *The Survivors* where we had to have the sound of a ship scraping on the rocks, and the piano sounds I'd used for that, very slowed down, seemed a good starting point," recalled Brian on BBC Radio Norfolk of the earlier *Suspense* play broadcast on Tuesday 16 July 1963. "The tearing of fabric of time and space" was how the radiophonic expert described his new noise in *Doctor Who: Origins*, recalling how the sound he had recorded was shifted in speed, played through a feedback machine to create a rippling, echoing effect, and then added some white noise using the department's recently-acquired white noise generator. Meanwhile, Ron Grainer's theme tune had been written by the composer over three weeks both at his studio in Putney and while he was on holiday in Portugal; this featured abstract phrases such as 'swoops',

**Above:** Ian Chesterton finds himself transported to the hostile prehistoric world.



**Below:**

Ron Grainer,  
composer of  
the *Doctor  
Who* theme.

'clouds' and 'wind bubbles' as a guide to the sounds he desired. It was realised by musical and mathematical prodigy Delia Derbyshire, who had joined the Radiophonic Workshop in 1962. Assisted by Dick Mills, Delia worked night and day to come up with the final version of Ron Grainer's theme tune during August 1963. Referring to Grainer's composition notes, Delia used a bank of 12 test tone generators (for the 'swoops') and some equalisers plus a white noise generator (for the 'clouds') and also a low frequency oscillator known as a 'wobulator' (for the 'wind bubbles'). The pitch of each oscillator was adjusted manually for each individual sound element, and these were then placed on loops of quarter-inch tape; the playback speed of the tape was then varied and the pitch corrected, with these pieces re-recorded onto another

tape. The entire piece of music was then assembled with a separate piece of tape for each sound. Finally, the outputs of all the machines were mixed together again from three different sources. "Did I write that?" asked Ron Grainer in amazement the first time he heard Delia's creation. "Most of it," replied Delia. Ron said that Delia should receive half the royalties from the composition, but since Delia was on BBC staff, this was not possible. The first version of the theme was a single piece of music running to 2'19", although this was never used on the television show itself. Once the edited title sequence of the film became available in September, a new master was made to match the visuals; a 2'00" version was used on the pilot recording, while a 1'15" version was employed on the first broadcast episode. This cue formed both the opening and







**Left:**  
The Doctor,  
wearing his  
Astrakhan hat.

closing music for the show, with the closing titles generally started about 14" in from the start.

"I just remember being so delighted when it came together," Delia remembered of her legendary music creation in *Doctor Who Magazine*, "I was thrilled to bits. After the first mix, we played it to Verity and Ron, and they stood there and chuckled! Ron was so pleased. He said, 'I can't believe you've been able to do this!'"

Bernard Lodge and Mervyn Pinfield showed Verity Lambert some special effects footage using a video howlround effect shot by Ben Palmer which had featured in a 1960 BBC operatic production of *Tobias and the Angel*; the rising column of light at the start of the *Doctor Who* title sequence came from this footage.

Jacqueline Hill had a make-up and fitting session on Wednesday 21 August. Around the same time, Peter Brachacki was able to turn his attention to *Doctor Who* and in particular the creation of the control room for the Doctor's amazing ship. However, as with other BBC personnel, Peter did not seem keen to be assigned to this new series, and felt that the limited budget available to bring the scripts to life made his task virtually impossible. Relationships with the *Doctor Who* team soon soured, and Verity commented on the DVD commentary for

*Inside the Spaceship* [1964 – see Volume 2, released as *The Edge of Destruction*], "I didn't get on terribly well with Peter Brachacki." Peter worked closely with Mervyn to develop the striking set for the Doctor's ship. At this point, the visual effects effort for the series was being handled by the BBC Visual Effects Department, a small team originally established by Jack Kine and Bernard Wilkie in 1954 which had created specialist props for productions such as the second and third *Quatermass* serials and the landmark television production of George Orwell's *Nineteen Eighty-Four*. Liaising with Jack Kine, Verity requested the model of a 'Frank Lloyd Wright type for building' for filming on Monday 28 October; this would form part of the closing scene of *Doctor Who and the Tribe of Gum* leading into the next story.

## First night

**W**illiam Hartnell's next wardrobe session was on Thursday 29 August, with one for Carole the next day. On Friday 30 August, Rex Tucker departed for his holiday in Majorca. By now, Rex had gone to Donald Wilson and had asked to be removed from *Doctor Who*; he would instead focus on some of the new drama to be presented on the BBC's second channel, notably *Madame Bovary* which would start recording in March 1964. "I do recall his relief when he was no longer able to be part of it," recalled Richard Martin on *Doctor Who: Origins*. Richard himself and a more established director called Christopher Barry were instead pencilled in to replace Rex.

On Monday 9 September William Hartnell had a further make-up and fittings session; the first night for *Doctor Who* had now been put back again to Saturday 23 November. ■



# Production



**E**lements for the opening titles were shot on mute 35mm film over two days; firstly on Tuesday 20 August at Stage 3A of the BBC's Television Film Studios at Ealing and then in Studio 5 at Television Centre from 4pm to 5pm on Saturday 31 August. This was the work of Mervyn Pinfield alongside his old colleague, investigations engineer Ben Palmer and graphic designer Bernard Lodge. The idea for 'howlround' had come via Ben from Norman Taylor, a technical operations manager with Crew 9 who

experimented in camera techniques and had noted the phenomenon by lighting matches to create the light sources for the feedback loop. Verity asked that Norman should be given a credit on the series for 'special electronic effects' in September, but ultimately the request was denied.

On Saturday 31 August, another session was conducted on the opening titles, this time from 4pm to 5pm in Studio 5 at Television Centre, under the supervision of Bernard Lodge and Norman Taylor. The title sequence footage was assembled by Richard Barclay at Ealing on Tuesday 3 September.



'SHOOTING WAS PERFORMED OF THE POLICE BOX ON A FORCED-PERSPECTIVE SET OF A BARREN LANDSCAPE.'

Verity originally suggested that perhaps animated lettering could be used, but – fearing that this would look jokey – Bernard Lodge had something more sophisticated in mind and suggested that more of the howlround style footage could be shot to distort a basic piece of typography. An EMI type 203 image orthicon camera with a five-inch lens was pointed at a monitor showing its own output, and a pen torch moved by staff engineer Joe Starie was used to initiate the light source which would then ripple in a loop to give the continually degrading

howlround image. For the series logo, Bernard developed something simple and near-symmetrical so that the howlround patterns – which would be generated symmetrically – would fit to it; the lettering he selected was Franklin Gothic, a typeface designed by Morris Fuller Benton between 1902 and 1912. A signal generator was used to create a symmetrical pattern from which the title *Doctor Who* could emerge, with the film being back-tracked and the approaching title captions then superimposed on the film. Even at this stage there were attempts





**Above:** Susan as she appeared in the pilot episode.

to place the image of a face within the feedback patterns, with Bernard and assistant Tony Halfpenny standing in front of the cameras during the tests. The results, which saw the faces breaking up into blobs of light, were deemed by Verity too scary to be used. Further trials used sound output from a radio channel to generate pulsing images of light. On the episodes themselves, the opening and closing caption slides would use the typeface of Grotesque.

On Tuesday 10 September, a revised pilot script was sent out to the cast

along with a finalised script for the third episode; prior to this the quartet had been given drafts of the entire serial. Then on Friday 13, Norman Kay was commissioned to compose the incidental music for the serial.

A further experimental studio session took place from 10.30am to 5.30pm on Friday 13 September at Lime Grove Studio D, a fortnight before production was planned to begin in earnest. The purpose of this session was apparently to test various methods of making the police box appear and disappear, and required the proposed TARDIS prop, two cameramen and a vision mixer. The session was hampered by the police box being too tall to fit into the Lime Grove lift, and recording was cut short.

By Monday 16 September, it was still possible that the pilot could be remade at a later date if not suitable for transmission, and the following day David Whitaker formally accepted all four scripts for *Doctor Who and the Tribe of Gum*, noting that any minor rewrites would be undertaken by the pilot recording date of Friday 27 September. Generally later script changes were undertaken by David, and often focused on material where the four travellers bonded together, such as when imprisoned in the third episode, *The Forest of Fear*. Another set of changes during September were to be the closing scene; Anthony Coburn's early scripts for the second serial, *Dr Who and the Robots*, were not what Verity and David wanted for the series, and so another set of scripts from Terry Nation for a story known as *The Survivors* was brought forward. As such, the travellers would now see a petrified alien forest on the ship's scanner rather than the futuristic building.

Specially composed incidental music for the serial was taped by composer Norman



Kay and performed by the Norman Kay Ensemble of seven musicians (conducted by Norman himself) at the Camden Theatre between 6pm and 10pm on Wednesday 18 September 1963. 9'00" (7 cues) was cleared for *An Unearthly Child*, 4'00" (9 cues) for the second episode, 10'00" (11 cues) for the third and 6'00" (15 cues) for the concluding part. In addition, *Three Guitars Mood 2*, a piece of library music (generic music available on industry records for use on film and television production) was used. This was composed by Nelson and Raymond, played by the Arthur Nelson Group on a 1961 EP (Conroy BM 303). 55" was cleared for the pilot recording as the music playing on Susan's radio in the classroom and in the TARDIS.

## Publicity shoot

**I**nsert filming for the pilot and some test effects shots for other episodes of the first serial took place on 35mm film at Ealing Film Studios on Thursday 19 September between 9.30am and 5.30pm; these inserts would then be played back during recording in the electronic studio at Lime Grove and transferred to 405-line videotape with the rest of the programme. Shooting was performed of the police box on a forced-perspective set (one constructed with small background elements to make the set appear deeper than it actually was) of a barren landscape for the first and last episodes. The only actor appearing on film was Leslie Bates, an extra hired to cast the shadow of Kal across the landscape in the final shot of *An Unearthly Child*. In the shot of the police box as seen by Kal in the second episode, the light atop the prop continued flashing even though the TARDIS had landed. A panoramic view of the desert was photographed to appear

on the ship's scanner. Another shot was an experimental sequence of the police box fading away through the use of optical film editing (as an alternative to the tests made the previous week in the electronic studio), with spears flung 'through' the box into the sand; this would be used in the fourth episode. Another film sequence used a photocaption showing a high-angle view of urban buildings, suggesting London; the film camera zoomed back from this to demonstrate the ship departing from 1963 in the first episode.

William Russell and Carole Ann Ford had a wardrobe session on Friday 20 September, and later that afternoon the regular cast were brought together for a publicity photo shoot at Television Centre. The actors were dressed in variations of their final costumes on sets representing the Totter's Lane junkyard and Coal Hill School science lab to pose for 'in character' publicity photographs; these formed scenes which did not appear in the finished episodes (such as the Doctor and Susan in the junkyard together). The publicity photographs were taken by Don Smith of the *Radio Times* and Joan Williams of BBC Publicity, and Carole sported one of her

**Below:**  
The four travellers make their escape.





## Right:

Susan wants to remain in 1960s London and lead a normal life.

own leather hats as a suitably stylish piece of headgear for Susan. The four lead actors had never met before. William Hartnell was known as a much-respected actor to all of them, and it was his faith in *Doctor Who* which encouraged the others; by now he had grasped the full possibilities of the series and was already enchanted with the fantastical character he would play. Russ was less than convinced that the series would run its full 52 weeks, while Carole suspected that the show would be cancelled after eight episodes.

"I was very much in awe of William Russell who was so good-looking and so dishy," remembered Carole in *Doctor Who: Origins*. The young actress immediately bonded well with William Hartnell. "I remember looking at Jackie and thinking, 'Ooh, she looks a bit formidable'", recalled Carole in *Doctor Who: The Early Years*, "You see, what I didn't know is that she was feeling terribly nervous as well." In fact, although Jackie seemed a little remote, the actress was actually rather shy and Carole found that Jackie was actually very warm and generous. Russ had seen Jackie's work and respected her greatly, and struck up a bond with her since they had both lived in Birmingham. "I got on particularly

well with William Russell," recalled Jackie in *Doctor Who Magazine*. "He shared my sort of approach to acting and liked to get on with the job with the minimum of fuss." Jackie found that William Hartnell could be rather awkward and decided that while she respected him as an actor, she would also take no nonsense from him. "He could be quite intimidating," commented Verity of William in the 1996 biography of the

## Connections: History lesson

► In the first episode, Barbara loans Susan a book about the French Revolution, the period of social and political upheaval between 1789 and 1799 when the French monarchy was abolished. Susan implies that she and the Doctor have already visited this period of history.



actor, *Who's There?*, "if you didn't know that under this spiky exterior he was very sweet – marshmallow in fact. He could be cutting, but I think it was a defensive thing."

From Saturday 21 September, the four cast members spent five days (excluding Sunday 22 September) rehearsing *An Unearthly Child*. During this time, Jackie Hill had another fitting on Monday 23. As was usual at the time, rehearsals were not performed on BBC premises, but at a Territorial Army Drill Hall at 239 Uxbridge Road, Hammersmith near Shepherd's Bush, and ran from 10.30am to 5.30pm each day. The hall – which would be a regular home to the team in the coming weeks – smelled of Guinness (since it was also hired out to an Irish Club) and had a leaking roof, which meant that buckets were placed to catch the water when it rained.

## Temperamental

**I**t was usual for the cast to spend the first morning doing a readthrough of the script, followed by a discussion of any changes, and then blocking and rehearsing the episode over the coming days; this was where the director and cast found themselves working most alongside David Whitaker. "He was extremely quiet and reserved, David, particularly with the actors," noted Russ on the *Doctor Who and the Daleks* audio book, "but he was a very



nice man and extremely serious about it, and we had some marvellous script conferences at the beginning of the week. He would always defend the writer."

With the timing checked throughout the process, there would then be a final producer's run which would be strictly timed on the Thursday. "One of the things about the beginning of *Doctor Who* was that we all took it very seriously, led by Verity Lambert," noted Russ, recalling on *Doctor Who and the Daleks* how their producer defined the approach to this new family serial. Wednesday was generally the day on which the cast would be released for publicity events or costume fittings, since by then they would be more familiar with their new script.

It soon became clear that William Hartnell was a traditional actor who liked to work to certain rules and regulations. "He was very professional and he was very irritated by any lapses. Any good actor would be under those circumstances,"

commented Russell in *Doctor Who Magazine*.

"He was very firmly at the helm right from the start and created this sense of unity among everyone working on the programme," explained Jackie Hill at the convention DWASocial 5. "It was a great show for innovative new talents. Bill also made everyone from the director right through to the production assistant stretch themselves." Carole soon had the measure of the actor playing her grandfather for the next year. "He had very strong opinions and he had a very funny sense of humour; basically he was as soft as butter," she recalled in *Doctor Who Magazine*. "He adored his role as Doctor Who," reminisced Russ on *Doctor Who and the Daleks*. "He really was committed to it. He was always looking for little bits of comedy."

Waris initially found Hartnell to be a little temperamental, but later learnt that this was merely the senior actor 'testing' the young director. "He was an opinionated man – that is, prejudiced,"



**Left:**  
The cast toast  
*Doctor Who*  
in the Bridge  
Lounge at  
BBC Television  
Centre.



"WILLIAM HARTNELL ADORED HIS  
ROLE AS DOCTOR WHO. HE WAS  
REALLY COMMITTED TO IT."



recalled Waris of the show's star in *Doctor Who Magazine*. "First of all I was a kid. Secondly, I was Asian. None of this was spoken, but I felt it." Hartnell did not let this affect his approach to the series, and Waris noted in the fanzine *The Frame*, "What was interesting, though, was that he never allowed it to interfere with his work, and gradually he came to like me a great deal."

## Old studio

**F**or William Hartnell, this would be the first of many weeks when he would catch the train up to London from Mayfield early on Monday morning. Hating smart hotels and socialising with other actors, his weekly digs were a town flat at Haven Lane in Ealing, allowing him easy access to a pub near Ealing Broadway where he could enjoy a game of darts and – despite warnings from his doctor about hardening arteries – a drink and a smoke in the evenings. After recording that week's show, he would then return home to Sussex late Friday night or early Saturday morning. The star liked to learn his lines as quickly as possible on the first day of rehearsals and would not change his delivery all week unless absolutely necessary. He quickly struck up a rapport with Carole Ann Ford, and the two discussed their ideas for the backstory to the Doctor and his granddaughter.

By the end of the first week of rehearsal, it was agreed that only minor rewrites were still needed on the opening serial's three remaining scripts. Small changes made late in the day included dropping Ian's smoking a cigarette while waiting in the car; this would have shown him to have carried a lighter or matches which would have negated him having to make fire the hard way later in the serial. The Doctor was also

to have smoked a pipe – as in the second episode – during this opening instalment. Another very late addition was the reference to the UK adopting the decimal system for its currency. Decimalisation had been proposed for the UK in 1824, and the government had set up the Halsbury Committee to advise on a change to a system of a hundred pence in a pound (mirroring the US system of a hundred cents in a dollar) in 1961; the committee reported at the start of September 1963 that they were in favour of decimalisation, a move which was formally announced on 1 March 1966.

Recording on *An Unearthly Child* took place on Friday 27 September at Lime Grove. "It looked like something out of Noah's Ark," recalled Verity on the DVD commentary for the first episode of *The Aztecs*. "I'd never been in a studio so old." Studio D, located on the fourth floor of the North Building, was a cramped and hot environment, capturing all of the heat from the three floors beneath it; its sound facilities were antiquated, light dimmers were placed on the walls around the studio, cables snaked around between the sets, and

### Below:

Barbara has a frightening encounter in the jungle.





cameras could not take wide-angle lenses. "Because it was so cramped, cameras didn't have the space to move and you could hear the noise of cameras crashing into things," recalled sound supervisor Clive Doig in the DVD documentary *Vision On*.

The first episode – referred to as *Doctor Who* No 1/Pilot: *An Unearthly Child* – was recorded in studio to a schedule typical of the time. The lighting and sets had been erected overnight from Thursday 26 September, with this work continuing from 8.30am to 10.30am on the Friday morning. The first camera rehearsal – with the cast on the sets and the four pedestal cameras moving around relaying images to the control gallery for mixing as if on a true recording – took place from 10.30am to 1pm, with the pre-filmed material played back from a telecine machine and integrated with the performances in studio. Following an hour's lunch, camera rehearsals continued until 7pm, with a brief break for tea at 3.45pm. Cast and crew then took dinner from 7pm to 8pm, after which there was 30 minutes of sound and vision line-up prior to recording on two-inch videotape from 8.30pm to 9.45pm; this 75-minute slot

**Below left:**

The studio set for the Cave of Skulls...

**Below right:**

... and the Coal Hill School corridor.



was the standard recording time for the 25-minute episodes, three times the length of the final programme.

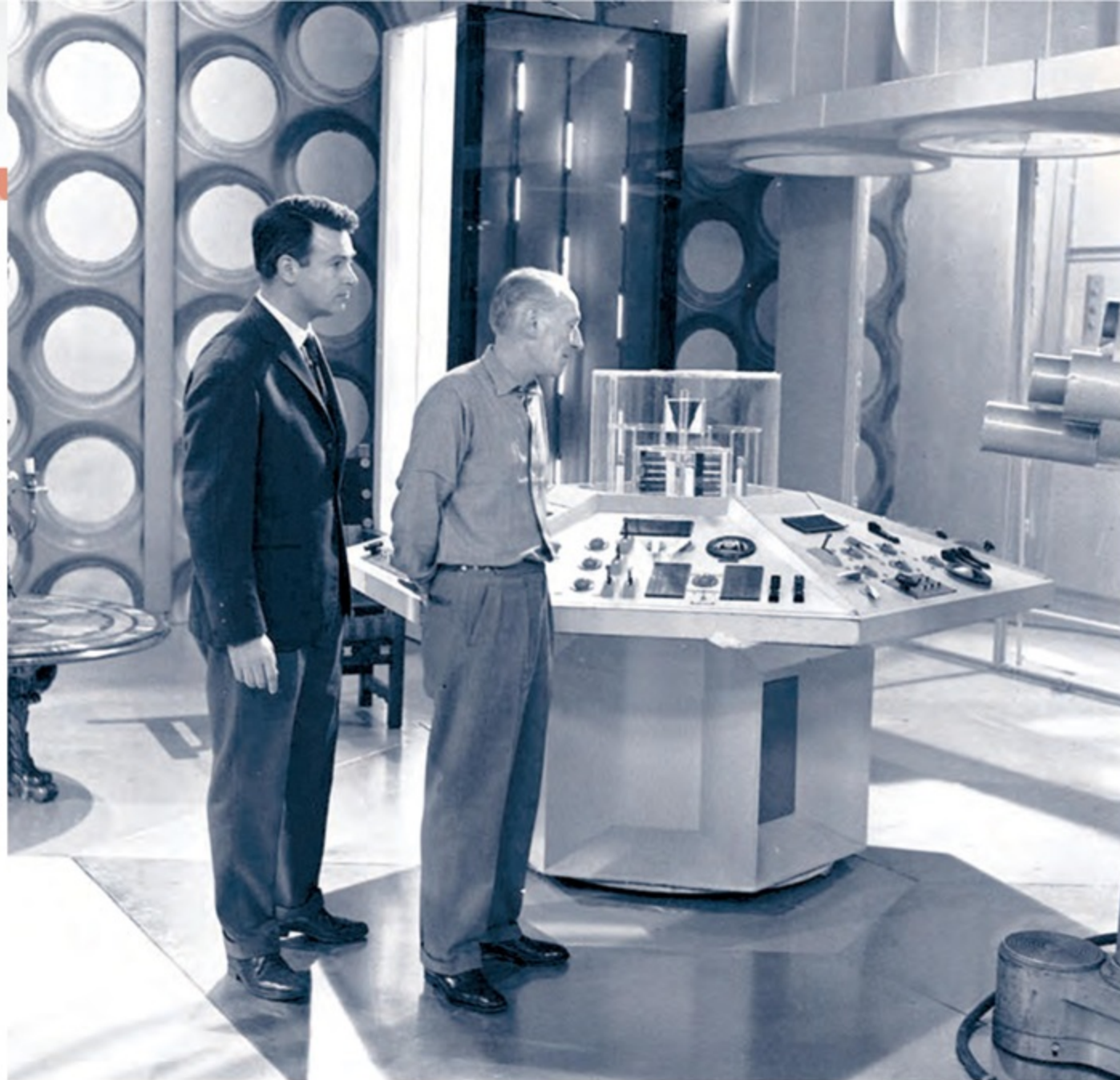
A total of seven sets were required in studio for the first episode: Totter's Lane which led directly to the junkyard itself, the interlinked corridor, science laboratory and classroom sets of Coal Hill School, the TARDIS interior and a small set of police box doors. The latter formed a separate set to allow Barbara to walk through the doors from the junkyard into the TARDIS. This was the only planned recording break of the evening, coming just before the main TARDIS scene. Its purpose was to let the cast move from the main yard set to the 'flat' of the TARDIS doors elsewhere in the studio that would then give them access directly to the control room set. The TARDIS prop was given a removable lock as used by the Doctor, who shone a torch into the cavity behind it to open his ship's doors.

## Inside the TARDIS

**P**eter Brachacki's set for the Doctor's ship measured 40 feet by 35 feet and occupied a good share of Studio D; as such, it was usual for it to be assembled first in studio before the other sets. Its centrepiece was a hexagonal control console constructed by the outside contractor of Shawcraft of Uxbridge, a specialist firm of modelmakers established by Bill Roberts in 1947; this incorporated







**Left:** Just Williams! William Russell and William Hartnell during camera rehearsals for the first episode.

a transparent Perspex 30-inch diameter column that could rise up and down when driven by compressed air from a car foot-pump (later replaced by a motor driven from a bicycle-chain mechanism). Housed inside this were flashing lights (supplied by the firm of Clark-Smith) and a rotating mechanism, and the whole prop was powered by a cable from the rear of the set which was taped down to the studio floor. The six panels on the console were removable, with the designer believing that microphones could be installed beneath them; this was never done, nor were the handles which he had in mind for each corner ever added. However, as it transpired, this elaborate prop would at times be prone to failure, and also became very hot in studio; it also required four props men to move. "The TARDIS was supposed to be a craft for one person, and with a central control panel all the controls

could be fitted on there, so as to be easily accessible to one person," Peter explained in the fanzine *TARDIS* No 10, "The central column was never supposed to go up and down the way it does. Originally I planned that when the TARDIS was operated the central column would rise and then, when reaching maximum height, would slowly turn around with lights flashing inside caused not only by lights, but by mirrors fixed in the column as well. As far as I know, the column never did rotate in the series. When the journey was finished the column would *then* go down. The column was supposed to be a type of 3D navigational instrument. The Doctor could look at it and be able to see exactly where the TARDIS was in time and space."

Around the console, a set of aluminium plates picked out a further hexagonal motif against the light blue which the studio floor had been painted. Above the main



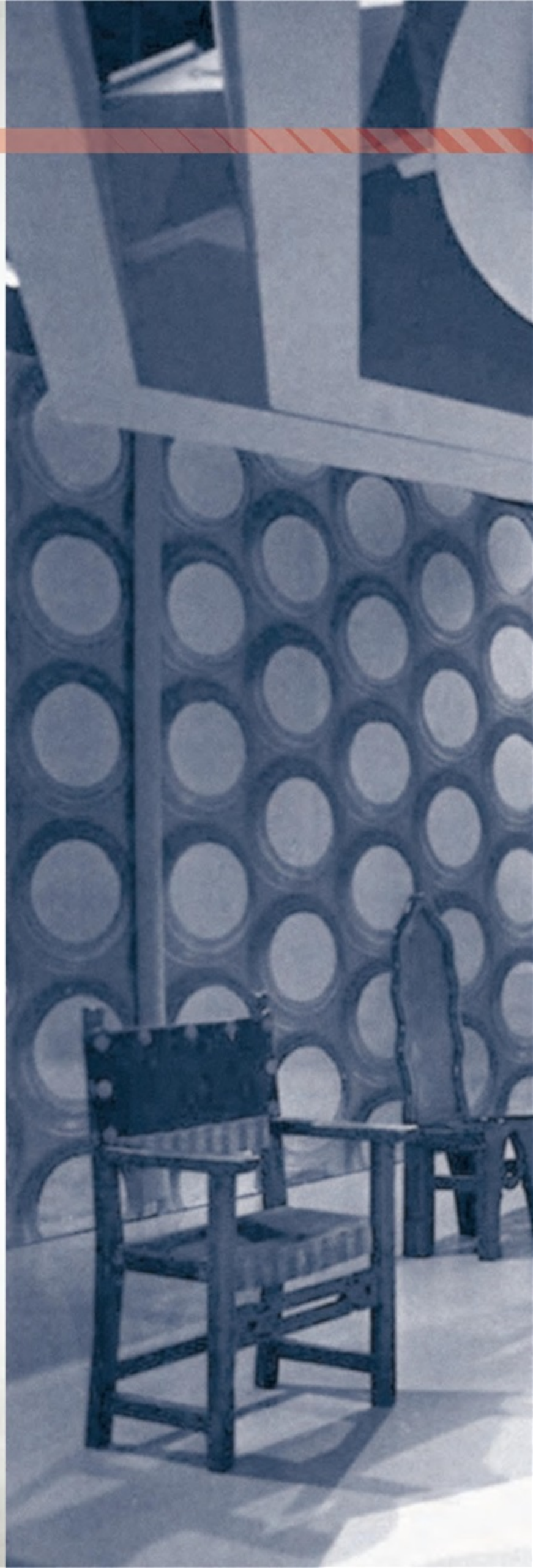
**Connections:  
Bad habit**

► The Doctor is seen to smoke a pipe in *The Cave of Skulls*. However, he loses the implement, along with his matches, and will not be seen smoking again.



set was suspended a huge hexagonal unit which was envisaged by the design team as being the ship's power source. This was rarely used in subsequent serials as it was both too cumbersome to erect and caused problems for the studio microphones; at one point Peter had considered having the

scanner descend from such a ceiling unit when required, but this was too expensive and so a monitor was mounted on a high framework on castors. Two walls (one housing the double doors mounted on a welded metal frame) were made of wood and inlaid with vacuum-formed PVC roundels, with another wall being a photographic blow-up of a three-inch square piece of plastic drilled with similar holes. "I wanted something that would be timeless, something equally suited to ancient Egypt and the far distant future," recalled Peter Brachacki in *TARDIS*. "It could have been any geometrical shape, for example, hexagons. I wanted to make the walls out of fibreglass, but there was not enough money for that... So the walls were made from wood with the indents made from vacuum-formed PVC; it was suggested that these circles could be removed to allow cameras to shoot through the wall if required, but this facility was never used. The walls were originally supposed to be translucent and were meant to pulsate when the TARDIS was working, though I'm not sure this was ever used." The furthest wall was another photographic blow-up, this time of electronic components. Dotted around the set were various pieces of furniture and ornaments which the designer saw as souvenirs of the Doctor's travels; an ornate brass clock, a chair, a classical







"ABOVE THE MAIN SET WAS SUSPENDED  
A HUGE HEXAGONAL UNIT WHICH  
WAS ENVISAGED AS BEING THE  
SHIP'S POWER SOURCE."



wooden pedestal, an eagle pedestal, a bird cage and a low circular table. The wall with the doors was not what the team had originally discussed; one notion had been for a heavy set of inner doors and then a set of outer doors with a catch leading to the ship's exterior. Generally the set was painted a light green which would look white under the studio lights. "I never really liked the set," admitted Waris Hussein on the DVD commentary for *Inside the Spaceship*, recalling how he felt the ship's interior had been "cobbled together". However, William Russell commented in *Doctor Who: Origins*, "The TARDIS set was wonderful. I thought it was absolutely fantastic!"

**Below:**  
William Hartnell  
and Carole Ann  
Ford rehearse  
the take-off.

The opening title music ran to its full length on this episode, a complete one minute 41 seconds, with the closing credit music running for 55 seconds. "We had

Sydney come in at the beginning, saying he hated the titles and the music," recalled Verity on *Doctor Who: Origins*. However, the young producer stood her ground, determined that her instincts were right. "She installed a great passion into *Doctor Who*," noted sound supervisor Clive Doig of Verity on the DVD documentary *Vision On*. "It was her first series and she loved it all."

At the end of the initial scene of the policeman in Totter's Lane, the opening caption slides reading 'An Unearthly Child' and 'Written by Anthony Coburn' were superimposed over the police box; for this, an image of one camera pointing at the set was mixed with that of other cameras showing the caption slides of white lettering on a black background. "The gates to the junkyard, where the TARDIS has landed, opened of their own accord!" recalled production assistant Douglas





Camfield in the fanzine *The Doctor Who Review*. "They had attached string to both gates and as the camera tracked forward, they opened! It seemed unmotivated... I reckon Waris blew that bit..."

All music, sound effects and film were played live into the studio as the programme was recorded. Dialogue for Ian and Barbara during the flashbacks to the classroom in which they discussed talking to Susan was pre-recorded on tape by Jacqueline Hill and William Russell, and in these sequences the camera showed the teacher's point-of-view on the school sets – the actors still being in Ian's car. For the book on the French Revolution, the design team was originally asked for an item with an identifiable picture of Maximilien Robespierre, one of the revolution's key figures, on the cover. Ian's car was the front of a 1949 Wolseley 6/80 mounted on castors; the illusion of it stopping in Totter's Lane created by sound effects and camera movement.

## A new beginning

**W**illiam Hartnell was apparently keen to maintain continuity regarding the operation of the TARDIS. Unfortunately, there were a limited number of switches available for the cameras to focus on – hence in this recording (and its subsequent remount), the same switch Susan used to close the doors was the switch the Doctor later used to electrify the console.

Film of London receding into the darkness was relayed to the working monitor which acted as the ship's scanner. Shots of William Hartnell and Carole Ann Ford were superimposed over the title sequence graphics used during the take-off sequence. A photo caption of the barren landscape was seen on the



**Left:**  
"It's John Smith and the Common Men. They've gone from 19 to two."

ship's scanner screen after it landed. The episode closed with the film sequence of the TARDIS in the desolation. Over this was shown a roller caption of the cast and then principal crew, during which the background image faded to black. The final two credits, those of producer and director, were mounted on separate caption slides and faded up one after the other when the roller had finished.

In terms of planning his camera script, Waris was determined to capture the fluid camera movement which he had seen in editions of *Armchair Theatre*; however, the set was difficult for the cameras to negotiate and occasionally they became stuck. There were various mishaps during the recording. As Ian and Barbara entered the classroom to see Susan listening to her radio, Jacqueline Hill's heel became caught in the door. Recording continued through this, even though Carole Ann Ford incorrectly delivered her line regarding John Smith and the Common Men's ascent of the pop chart by saying that they had gone from "two to 19" instead of "19 to two." The most notable problem, though,



was with the main doors of the TARDIS interior set which – operated by two stagehands – had refused to close smoothly on the first take. Time allowed this second section of the episode (from the recording break onwards) to be recorded again, with a short false start on the second take and some additional sound effects. Recording over-ran by two minutes.

The recording of *An Unearthly Child* was reviewed by Sydney Newman and his colleagues on Monday 30 September, with the head of drama jotting down his thoughts. ‘Music to be very loud’ he noted at the start of programme. Of Susan he noted ‘can she be more cheeky? – too dour’ and ‘What does she draw?’ with reference to a sequence of the girl picking out a strange design in ink in the classroom. Of the Doctor, he noted ‘Old man – not funny enough’ and ‘Old man ain’t cute enough’. At the end of the screening in the rushes theatre, Sydney stood and spoke to the young director: “Do it again, Waris.”

Sydney took Verity and Waris out for lunch at a Chinese restaurant on Kensington High Street and over chop suey

explained what changes he wanted and how he would allow them to re-record the episode. The head of drama told the pair that the début of *Doctor Who* was too important to let the first episode air in its present form. The thunderclap sound effect heard at the start of the title sequence was to be removed; indeed, a different recording of the theme tune would be used on the remount. The hexagonal device created over the inkblot by Susan was dropped as too obscure, and her original slightly futuristic outfit for the closing scene in the ship was deemed too unattractive and should be changed to something more everyday. The Doctor’s attitude towards the two teachers in the second half of the show was to be less harsh and abrasive; visually it was also decided to drop his well-cut suit and shirt and give him a more Edwardian look with a high winged collar.

On Thursday 3 October, Waris Hussein requested that the final caption should be revised from ‘Next Week: The Cave of Skulls’ to ‘Next Episode: The Cave of Skulls’; this was because overseas sales were planned to stations which might not air the show on a weekly basis.

For the remount and the remaining episodes of the serial the set designer was Barry Newbery, who took over when Peter Brachacki was taken ill and hospitalised. Barry Newbery had studied at art school, and joined the BBC as an assistant designer in 1957 after being an exhibition designer at Olympia; *Doctor Who* was one of Barry’s earliest projects as a full designer. Since Barry merely supervised the use of Peter’s sets on the remount of *An Unearthly Child*, he was only credited on the three subsequent episodes on which he designed all the sets. However, prior to the re-recording of *An Unearthly Child*, Barry discovered that the Design Department had ignored Verity’s requests to retain the

**Below:**  
The great  
adventure  
begins in  
a junkyard.





junkyard and school sets for the remount on the grounds of expense; these had been destroyed at the end of September, and so had to be rebuilt from Peter's original plans. The loss of Peter from the team was no loss to Verity, who recalled in *Doctor Who Magazine* that the designer "wasn't available most of the time and was basically incredibly patronising." Also in *Doctor Who Magazine*, Waris added, "He didn't care a jot for *Doctor Who*. He thought the show was a load of bollocks."

### Additional filming

**C**arole Ann Ford had a new costume fitting on Friday 4 October to select Susan's revised costume for the bulk of the serial in place of the silvery tabard seen in the pilot. "I brought in a marvellous Mary Quant outfit - very, very tight orange and black striped leggings," recalled Carole in *The DWB Interview File*, "They said 'Absolutely not!' I think I finished up with just the top." Similarly, for the rest of production William Hartnell would also sport his more old-fashioned costume as the Doctor.

Joining the regulars for the next three episodes would be several actors playing the characters encountered in the prehistoric world. Jeremy Young, who played Kal, had been a regular in the ATV drama *Deadline Midnight* as Neville Crane and recommended Derek Newark to play Za, having worked with him recently. Waris Hussein asked the potential cavemen to take off their shirts at auditions to see if they were hairy enough to be Neanderthals, and thus save on make-up. Some of the actors believed that this was a joke; when Derek was asked if he was a "hairy man", he replied that he was a "smooth man" in reference to the Biblical quotation "Esau my brother is a hairy man



**Above:** Susan in the pilot (left) and in the broadcast serial.

and I am a smooth man" from the Book of Genesis, which had been popularised in Alan Bennett's sketch *Take a Pew* from the popular 1960 revue *Beyond the Fringe*. Alethea Charlton was cast as Hur, with 52-year-old Eileen Way - whose television career had begun in 1938 - as the Old Mother. Playing Horg was Howard Lang, who had featured regularly in the film series *The Adventures of the Big Man* and *Sir Francis Drake*, and who would be best remembered as Captain Baines in the BBC period drama *The Onedin Line*.

Additional filming was undertaken for the remaining three episodes of the first serial back at Ealing Film Studios from Wednesday 9 to Friday 11 October. This required the presence of the principal cast at Ealing plus guest stars Jeremy Young and Derek Newark and some extras as cavemen. The second episode, *The Cave of Skulls*, required the two

### Connections: Culture shocks

► In the pilot recording, the Doctor referred to the Roman Empire, (which lasted for 500 years from the first century BC), being given gunpowder, (developed by the Chinese in the ninth century); and Napoleon, (the Emperor of France from 1804 to 1815), having the secret of the aeroplane, (which was not mastered until 1903). In the broadcast version, the Doctor spoke of the reaction of the Native American tribes to seeing steam locomotives (- or 'iron horses' - as the railroads spread across the States in the 1830s).





## Right:

Kal and Za fight for supremacy of the tribe.

sequences of Kal looking at the TARDIS, and then the travellers emerging from the ship. A sequence towards the end of *The Forest of Fear* saw four tribesmen rising up in the desert before the police box, this time at night. The same set also appeared in the departure of the TARDIS in the final instalment, *The Firemaker* (originally entitled *The Dawn of Knowledge*), after the travellers reached the ship, narrowly ahead of the tribe. The barren landscape set was redesigned by Barry Newbery for the longer action sequences: rocky terrain was built up on a rostrum, and sawdust was used as sand. The fire officers at the studios complained about the tumbleweeds with which the designer had dressed the set. BBC Publicity was on hand to take photographs showing the travellers' return to the TARDIS and the conflict between Kal and Za. The other scenes filmed were those of the TARDIS travellers escaping through the forest. For some of these shots, the actors ran on the spot in close-up, and stagehands brushed branches across their faces. "One of my

## Connections: Show me the money!

Barbara and Ian discussed how Susan did not know how many shillings there were in a pound. At the time, the UK's currency had 12 pence to a shilling and 20 shillings to a pound. Susan commented that she thought the UK was on the decimal system as in the USA, but then recalled that this had not started yet. Decimalisation was

eventually implemented in the UK on 15 February 1971.



first memories of *Doctor Who* is being covered with fleas!" exclaimed Carole Ann Ford at the convention PanoptiCon '78, "The special effects department furnished us with all sorts of tropical plants... and all sorts of animal skins, which of course the cavemen were wearing. We were bitten from head to toe from the insects on the tropical plants and we picked up fleas from the skins!" During shooting, Carole also found a small lizard which had been brought into the studio with the foliage, which she placed in her dressing



room sink to prevent it drying out and subsequently took home as a pet.

## Script revisions

Several other sequences in *The Firemaker* were also pre-filmed between 9.30am and 5.30pm on Thursday 10 and Friday 11, principally the fight between Kal and Za, with stuntmen Derek Ware and Billy Cornelius standing in respectively for Jeremy Young and Derek Newark in a fight choreographed by Derek Ware; although a stunt expert, Derek Ware had originally trained as an actor at RADA. Cutaway close-ups showed the two actors and also the TARDIS crew watching the fight by torchlight. This sequence was actually directed by Douglas Camfield, Waris Hussein's production assistant. Waris' knowledge of film work was limited, whereas the enthusiastic Douglas had a grasp of it from his work on other BBC programmes. "I was very inexperienced in film work," recalled Waris in *The Frame*. "Doug chose to hire me," recalled Derek Ware in *Doctor Who Magazine*, "so we devised that sequence together. He hadn't had much experience of working with stuntmen. 'You're so easy to work with,' he said." Derek also advised on the final editing of the sequence.



The walls of the cave set were made from hessian stretched over materials such as chicken wire and a form of polystyrene called Jablite. "The cave of skulls was made from expanded polystyrene which should have been fire retardant. However, it was burnt for texture and it caught fire, but it was put out quite quickly," recalled Barry Newbery in the fanzine *TARDIS*. The skulls that littered the cave were vacuum-formed, with around 150 being made in all by a contractor in Esher. For the later dubbing of the filmed fight, Waris Hussein placed the sound of a carrot being crushed on the soundtrack for the shot of Za crushing Kal's head, but Verity Lambert decided that this should be removed. This led to a row in the control room with Waris threatening to quit (which he couldn't, being under contract to the BBC) but with Verity ultimately winning the argument.

The four series regulars rehearsed the revised script for *An Unearthly Child* in Hammersmith from Saturday 12 to Thursday 17 October. In terms of dialogue, the script had been reworked very heavily for the concluding scene in the TARDIS where the Doctor was less abrasive and Susan acted more like a young schoolgirl. The police box no

longer pulsed with light in the opening scene. The sequence with Susan drawing the hexagonal doodle in the schoolroom was removed, and instead replaced with her finding a mistake in a book about the French Revolution loaned to her by Barbara; her comment "that's not right" was a very late addition to the remount script. Susan's references to walking in the "English fog" had been dropped, as were Ian's comments that Susan seemed afraid of being watched at the junkyard. The music of John Smith and the Common Men on Susan's radio was no longer heard from inside the police box, and the Doctor would not be shown to operate the ship's exterior lock with his torch. Susan's reference to being born in the forty-ninth century was replaced with the less-precise statement that she was born in another time and on another world. For the new recording, Waris Hussein asked William Hartnell to rein in and cap some of the anger which he had used in his previous performance; the actor was delighted at this shift away from the harsher side of the Doctor's character. "I didn't like the initial script and I told them so," commented Hartnell in a 1964 interview. "It made the old man too bad



**Left:** The Cave of Skulls was constructed from hessian and polystyrene.



tempered. So they gave me *carte blanche* to introduce more humour and pathos into the part." In addition, Sydney Newman asked Carole Ann Ford to tone down the strangeness in her performance and make Susan more like a normal schoolgirl. By now, the four regulars were quickly becoming close colleagues for the year's recording ahead.

### Grunting cavemen

**T**he first episode of *Doctor Who* went before the cameras again on Friday 18 October in Lime Grove Studio D; if the pilot had been suitable for broadcast, this day would have been spent recording *The Cave of Skulls*, and indeed the additional cast members had been booked for a week's work. With the exception of supporting artist Fred Rawlings, who was replaced by Reg Cranfield as the policeman, the same cast as the pilot episode was used on the remount, with slightly modified sets, and film sequences also retained. An extra music cue was now played into studio for the Doctor's hurried activation of the TARDIS, but apart from this, all other tracks hailed from the pilot.

Dry ice was used as fog for the opening scene at Totter's Lane, and the sound effect of the humming TARDIS was far deeper and less obtrusive. The take-off sound had been modified by Brian Hodgson to be more powerful.

In the TARDIS control room, several items of furniture had been changed – notably the removal of the glass bird cage and a low circular table. Many of the new props placed in the room instead would remain with the show for some years, including the two chairs – a throne from Knossos and a Spanish armchair – which had replaced the original recording's single seat and now joined the clock, column and

eagle table. The console itself had been largely rebuilt with the switch positions changed and a modified central column. The far wall of the room was now a series of panels with flashing lights instead of the photographic blow-ups, taking into account the requirement for it as the fault locator bay in the next serial.

The teenage idol admired by the schoolgirls was singer Frank Ifield, who had enjoyed a number one hit with *Confessin'* in July and had just released his new single *Mule Train*. There was an unscheduled recording break during the classroom sequence where Barbara loaned Susan the book. Some of the costumes and props were different from the pilot, notably Susan's clothing worn in the TARDIS scene, which was less futuristic and more like that of a normal schoolgirl. This time the episode closed with a slide caption reading 'Next Episode: The Cave of Skulls' over the film sequence of the TARDIS in the barren landscape, emphasising the episodic nature of the series; the 'Next Episode' caption echoed the style of other contemporary drama series and serials of the day.

#### Right:

The Doctor makes a dash for it.





Joined by the guest cast, the regular cast rehearsed for *The Cave of Skulls* in Hammersmith from Monday 21 to Thursday 24 October. Rehearsals were not taken at all seriously, with great fun being made by the cast of the cave people's more guttural dialogue; to Waris and Verity's relief, this meant that all the humour had been extracted from the script by the cast prior to recording, and their final performances were 'straight'. The scripted dialogue for the tribe was more fluid, so the cast altered it slightly to make it more guttural. "During rehearsals, I questioned the fact that the cavemen's dialogue was perfectly formed and grammatically correct," recalled Jeremy Young in *Doctor Who Magazine*, arguing, "I can't spout forth in perfect BBC English... Surely a caveman would just grunt?" Derek Newark did add Za's line, "Old men never like new things to happen," while William Hartnell added the Doctor's comments about the stench in the Cave of Skulls. "Bill Hartnell was okay, but he could be a bit, um, irritable," noted Jeremy. "I think he was still finding his feet. The poor guy was also under a great deal of pressure. He was playing the lead in a cheap children's show that the BBC had lost all faith in and, let's face it, his reputation as an actor was at stake." William chatted to Eileen Way about his new series, confidently telling her that *Doctor Who* would last for five years. Eileen was less certain, and bet the star a pound that it would be off-air within 12 months; the two actors never met again after this serial, so William never collected his winnings.

*The Cave of Skulls* went before the cameras in Lime Grove Studio D on Friday 25 October. Because the scene outside the TARDIS had already been filmed at Ealing on the large Paleolithic landscape set, the police box was not needed for recording. Of the tribal supporting artists, the adults



**Above:** William Hartnell's make-up is adjusted before a take.

were supplied by the Denton de Gray Agency and the four child extras came from the Corona Stage School (although these were different children from week to week). One of the cavewomen extras, Margot Maxine, was paid only for *The Cave of Skulls* in which she did not actually appear, since at 3pm on the day of recording she refused to have her teeth painted black and walked out of the studio.

The title music on *The Cave of Skulls* ran to only 34 seconds, which would become the more traditional length of the opening credit sequence. The opening caption slides were superimposed over film of Kal staring at the police box. Again, a photo caption of the landscape was used to represent the view from the ship's scanner screen. Only one recording break was scheduled again, after Susan and Ian walked out of the TARDIS with the film sequence following this.

In the opening 'spaceship' scene, as the ship scanned its environment, the central cylinder rotated and flashed. The layout of the ship was different to the previous episode, with the double doors to the rear (leading to the barren landscape set) and thus eliminating the need for the fault locator bay. The closing caption slide



**Above:**

The travellers attend to the wounded Za and lose their chance to escape.

'Next Episode: The Forest of Fear' was superimposed over a shot of the cracked skulls on the cave floor.

The cast spent four days rehearsing *The Forest of Fear* in Hammersmith from Monday 28 to Thursday 31 October. The scene of Hur waking Za was expanded during this time, and originally Horg was to have gone with Kal and the tribesmen at the end of the episode. On Thursday 31, Derek Newark did a piece of sound recording which would be played back into the following day's recording at Lime Grove Studios. During this week, pre-filming on the next serial was undertaken, but did not require any of the main cast.

On Friday 1 November, the same day as the recording of *The Forest of Fear* in Lime Grove Studio D, a further press release detailed the first serial by its ultimate production title of *Dr Who and a 100,000 BC*; up to 1970, the prefix *Dr Who and the...* was used on most scripts and production paperwork.

In terms of directing, Waris Hussein was mindful of the family audience and generally kept acts of violence off the

screen; examples in this episode were the attack by the unseen beast on Za during which the TARDIS crew and Hur were seen, and also the killing of Old Mother by Kal. Jackie Hill was concerned about the sequence where Barbara had to fall into the remains of a dead animal.

After a reenactment by the regular cast of the end of the previous episode, the opening title captions were superimposed over a shot of the flint knife held by Old Mother. In this episode there were two planned breaks in recording; the first was after Za and Hur left the Cave of Skulls in pursuit of the TARDIS crew, and the second came after the Doctor's mutterings about his fellow travellers' determination to stay and help the wounded Za (this allowed make-up to be applied to Derek Newark's chest). For the forest set, Barry Newbery wanted to use one particular fibreglass tree which had been made for another programme; however, since this programme had been recorded but would not be broadcast until after *The Forest of Fear*, the designer was told that he could use it – but not too prominently.



The closing caption, 'Next Episode: The Firemaker' was superimposed over a close-up of Kal's face.

Rehearsals proceeded for the final episode of the serial, *The Firemaker*, in Hammersmith from Monday 4 to Thursday 7 November. During this week, on Tuesday 5 November, Donald Wilson was unhappy to hear that the *Radio Times* cover which had been suggested to launch the series had been dropped in favour of a portrait of Kenneth Horne to publicise the returning radio comedy *Beyond Our Ken*. 'I myself believe that we have an absolute knock-out in this show and that there will be no question that it will run and run,' wrote Donald. It transpired that the change in cover had been because of a sudden lack of faith on the part of Kenneth Adam, controller of television programmes.

## Lamb chops

**F**or the recording of *The Firemaker* in Lime Grove Studio D on Friday 8 November, the opening shot of Ian reprising the end of *The Forest of Fear* was recorded in front of a set of black drapes in close-up to hide the fact that the forest sets were not in the studio that week. After a brief section of the film sequence showing the cavemen and the ship, the opening captions were then superimposed over a shot of Horg at the caves. There

were two scheduled recording breaks for the evening; after the scene in which Ian started to make fire, and just prior to the closing scenes in the TARDIS (allowing the cameras to reposition). Lightweight stones were used in the scene where the Doctor incited the tribe to drive Kal out by hurling rocks. The discovery of Old Mother's corpse by the travellers was handled in such a way that it was never seen, avoiding the cost of hiring an artiste to play this part. A fade to black at one point after the travellers realised that they were still trapped was used to indicate a passage of time prior to the tribe eating their food; this was a standard television convention at the time, and was achieved through vision mixing, with no break in recording. The meat eaten by the tribe comprised lamb chops, and Derek Newark rubbed some of the grease from these into his wig, which he considered to be too clean for a caveman. Some of the skulls were made of fibreglass and fireproofed, allowing the Doctor's party to place them on burning torches; these elements of visual effects in studio were supervised by Jim Ward. The final TARDIS scene included the model film of the strange alien forest on the scanner screen; this had apparently been shot with material for the next serial in the last week of October. The programme concluded with the caption 'Next Episode: The Dead Planet' shown over the flashing radiation meter on the console. ■

### PRODUCTION

**Tue 20 Aug 63** Ealing Film Studios:  
Stage 3A (opening titles)

**Sat 31 Aug 63** Television Centre:  
Studio 5 (opening titles)

**Fri 13 Sep 63** Lime Grove: Studio D  
(experimental session)

**Thu 19 Sep 63** Ealing Film Studios:

Stage 3A (ship in desert)

**Fri 27 Sep 63** Lime Grove:  
Studio D (*An Unearthly Child*  
[pilot recording])

**Wed 9 Oct 63** Ealing Film: Studios  
(Rocky Enclosure/Forest)

**Thu 10 - Fri 11 Oct 63** Ealing Film  
Studios (Cave of Skulls [fight])

**Fri 18 Oct 63** Lime Grove: Studio  
D (*An Unearthly Child* [remount])

**Fri 25 Oct 63** Lime Grove: Studio D  
(*The Cave of Skulls*)

**Fri 1 Nov 63** Lime Grove: Studio D  
(*The Forest of Fear*)

**Fri 8 Nov 63** Lime Grove: Studio D  
(*The Firemaker*)



# Publicity

» The new series was announced by Stuart Hood when he spoke at a BBC Press Conference in Blackpool on Thursday 12 September: 'A new family series, *Dr Who*, which borders on science fiction, will be screened on Saturdays,' announced *The Times* on Friday 13, while the same day the trade paper *Television Mail* informed the TV industry that *Doctor Who* was shortly to launch as 'a serial of stories to entertain the whole family... in the early evening on Saturdays for the whole year.' The American trade paper *Variety* made reference to the 52-week serial *Dr Who* when reporting the BBC's new 'Think Big' initiative on Thursday 19 September.

» Another trade magazine, *Kinematograph Weekly*, devoted its TV column on Thursday 24 October to announcing that *Dr Who* would launch at 5.25pm on 23 November, with journalist Tony Gruner outlining the premise of 'a somewhat mysterious type of programme consisting in part of fantasy and realism... Newman is backing it as a big ratings success, and in fact initiated its format... while *Dr Who* will be informative and broadly educational, it will always be full of entertainment gimmicks and the type of showmanship that is part of the Newman flair'. There was also an emphasis that the programme would be very studio-bound, using the strengths of the electronic studio as with Sydney's plays at ABC.

Earlier in the week, Verity had told the columnist, 'We think that *Dr Who* will be something different in weekend family entertainment. We have some good writers who are experienced in working on high-class series, for this show must please adults as well as children if it is to be successful... None of the episodes will be self-contained, but will be grouped together into four or even eight-part serials. Only the four characters, Dr Who, the young girl and the two teachers will be constant.' In conclusion, Tony Gruner noted that Sydney Newman's 'pet project' should be his 'first major ratings breakthrough against ITV. And about time, too!'

» The *Radio Times* featured a photograph of Ian and Barbara looking at their mysterious pupil from the specially-posed photocall in its *Next Week* section at the back of the issue published on Thursday 14 November.

## Right:

Susan attracts the attention of her teachers, Barbara Wright and Ian Chesterton.





**Left:**

William Hartnell and Carole Ann Ford pose for a publicity shot.

► To promote the new series as part of the Saturday line-up, *An Unearthly Child* was given a half-page preview in *Radio Times* (published 21 November 1963) under the title of *Dr. Who* and with a photograph of William Hartnell as the Doctor on the specially-constructed junkyard set; the format of the show and its four regular characters were outlined, while subsequent stories in the 'past, present or future' suggested a visit to a planet devastated by a neutron bomb *The Mutants* (AKA *The Daleks*) [1963/4 – see page 104] and a journey to Cathay with Marco Polo (*Marco Polo* [1964 – see Volume 2]). A small item at the start of the magazine also had a shot of William Hartnell and Carole Ann Ford together.

► The programme billings described *Dr Who* [sic] as 'an adventure in space and time', a description which remained through the first six series to 1969. The billing for *The Cave of Skulls* was accompanied by a photograph of William Hartnell as the Doctor from the publicity session junkyard set. At this stage, the billings did not carry synopses, although an outline was given in the *Highlights* section at the front of each issue.

► A week ahead of its launch, *Doctor Who* made its first appearance on the BBC at 5.41pm on Saturday 16 November in the form of a trailer; concurrently there was internal publicity with the BBC's in-house magazine *Ariel* printing an



**Right:**

Two cavemen preparing lunch.



item about Verity Lambert, Waris Hussein and Mervyn Pinfield's work on the 'ambitious space/time adventure serial consisting of a series of stories of varying numbers of episodes'.

**Right:**

The TARDIS waits to take the travellers on the adventure of their lives.



Thursday 21 November was a major publicity day for the show. William Hartnell, his co-stars and the production team attended the launch at Room 222 of the BBC's Langham Place premises at 5pm to meet the press, and that week's *Radio Times* was now on sale with the half-page feature introducing *Doctor Who* to BBC viewers; at this time, each day's television listing was prefaced with a page or two of short background items publicising key programmes for the day. A radio trailer was also broadcast on the BBC Light Programme: "My name is William Hartnell and, as Doctor Who, I make my début on Saturday 23 November at 5.15. The Doctor is an extraordinary old man from another world who owns a time and space machine. He and his granddaughter Susan, played by Carole Ann Ford, have landed in



England and are enjoying their stay, until Susan arouses the curiosity of two of her schoolteachers (played by William Russell and Jacqueline Hill). They follow Susan and get inside the Ship, and Doctor Who decides to leave Earth, starting a series of adventures which I know will thrill and excite you every week."

► The following morning, the *Today* programme on the BBC Home Service had a one-minute item by Jim Vowden on the "space music" created for the series. The fact that *Dr Who* would run throughout the next year was emphasised in the *Daily Express* article *BBC To Wage War Over TV Serials* by Martin Jackson on Friday 22, indicating that the BBC was to begin a big drive for audiences in the New Year by the use of TV cliffhangers. A second trailer for *Doctor Who* was then screened at 5.59pm that evening, just after the end of children's television.

► On the evening of Friday 22, United States President John F Kennedy was assassinated and the western world was plunged into mourning. As such, there would have been little regard to promotional items from the press on the Saturday morning in publications like *Tit-Bits*; in this, David Hunn's *Show Piece* column declared that 'television history will be made on Saturday when the BBC launch the first programme of a year-long series, *Doctor Who*. Never before has a series been guaranteed to such a long run... Ask anyone in the BBC about *Doctor Who* and you



will get an unhelpful reply. After one or two leaks from the cast, security was clamped down and mum's the official word. But there's no doubt the programme chiefs will be disappointed if the show doesn't strike high in the ratings, dislodging many followers from ITV's serials for the young in heart... for the Doctor and his gang it will be *First Stop – The Stone Age!*

► *Television Today* carried a picture of Verity Lambert and 'Carol Ann Ford' [sic] on its cover on Thursday 28 November, commenting that the new show was 'aimed at the 11-14 age group [and] designed to bridge the family viewing gap between afternoon and evening audiences.'

**Above:** Ian is covered in dust and dirt after his ordeal with the cavemen.



# Broadcast

» *Doctor Who* was scheduled in the 5.15pm slot on Saturday evenings, replacing the American cartoon show *Deputy Dawg* in the slot between *Grandstand* and the puppet film show *The Telegoons* at 5.40pm, after which came the BBC News at 5.55pm and then *Juke Box Jury* at 6.05pm. As such, it was in direct competition with *Emerald Soup*, an ABC scientific thriller serial shown in most of the major English ITV regions. Also scheduled at 5.15pm *Emerald Soup* had commenced on Saturday 9 November and so was already in its ninth episode. Across the rest of the country, Television Wales and the West (TWW) scheduled repeats of *The Adventures of Robin Hood*, the local music programme *Move Over, Dad* aired on Westward, Scottish Television was running the American cartoon series *Tales of the Wizard of Oz* followed by local sport in *Scotsport* (replaced on Saturday 23 by a tribute to President Kennedy) and in Northern Ireland, Ulster Television scheduled the Australian children's series *The Terrific Adventures of the Terrible Ten* followed by its own sports round-up, *Full Time*.

» "Heather and I sat at home together and watched the first one, and the next four were already on tape and in the can," William Hartnell recalled in correspondence published in the fanzine *TARDIS*. "Although I had

tremendous faith in the show, and felt certain that it would be a smash-hit, I realised I could be wrong. It was a nail-biting half-hour. But the moment it finished, the phone started to ring, and just didn't stop."

- » Having refused to remake the opening titles when requested to do so by Sydney Newman, Verity Lambert felt vindicated when on Monday 25 November she received a telephone call from an American film company asking how her team had created the bizarre visuals.
- » The output of the BBC was discussed by department heads every Wednesday by the BBC Programme Review Board, and on Wednesday 27 November the general feeling was that the début of *Doctor Who* had been overshadowed by the assassination of President Kennedy (apparently there had also been a power blackout in some areas). As such, the fledgling serial should be given a second chance, and the coming weekend's schedules would be altered to allow *An Unearthly Child* to be repeated directly before transmission of *The Cave of Skulls* (except for Northern Ireland).
- » During the birth of his brainchild, Sydney Newman was still in New York, so Donald Wilson sent him a telegram on Wednesday 27 reading "DOCTOR WHO OFF TO





A GREAT START EVERYBODY HERE DELIGHTED REGARDS DONALD". The unprecedented step of rearranging the schedule for Saturday 30 November to repeat *An Unearthly Child* immediately prior to the scheduled second episode, *The Cave of Skulls*, resulted in a healthier six million viewers tuning in.

- ▶ In the *Daily Mail* on Monday 25 November, Michael Gower wrote a short piece on the first episode, commenting that 'circumstances were hardly favourable for the launching of the BBC's space satellite *Dr Who* on Saturday afternoon', noting that 'the machine which carries this mysterious old man, his inordinately precocious granddaughter and her unfortunate Science and History teachers will apparently be circumnavigating our screens for the next 52 weeks at least.' He added that the sight of the police callbox 'nestling, after a three-point touchdown, in a Neolithic landscape, must have delighted the hearts of the Telegoons who followed.'
- ▶ 'I, for one, intend following closely the new BBC serial,' wrote the

reviewer in the *Daily Worker* on Saturday 30 November, noting 'a very satisfying "cliff-hanger" – a deserted-looking planet with an eerie weirdie wandering around'.

- ▶ Mary Crozier in *The Guardian* on Monday 2 December wrote after watching the double bill of the first two episodes that 'the space and time serial has fallen off badly soon after getting under way... the first episode got off the ground predictably, but there was little to thrill... Part two was a depressing sequel... Wigs and furry pelts and clubs were all ludicrous. Were these series Stone Agers or not? The space ship, for some unexplained reason, remained looking like a police box in the dusty desert. I hope this will be explained later.'
- ▶ *Variety* reviewed the début on Wednesday 4 December; 'Otta' felt that the script 'suffered from a glibness of characterisations, which didn't carry the burden of belief' and felt that Hartnell 'erred in suggesting that Dr Who was certifiable rather than supragifted' but praised the 'effective camerawork' and decreed 'the production will impress if it decides to establish a firm base in realism'.
- ▶ On the Thursday 5 December edition of *Television Today* Marjorie Norris enthusiastically commented that if the series 'keeps up the high standard of the first two episodes it will capture a much wider audience. It has certainly captured me'.

**Left:**  
Rehearsing on  
the TARDIS set.



► At the Programme Review Board meeting on Wednesday 4 December, there were further opinions espoused on the new children's serial, and then on Wednesday 11 December, the formidable head of current affairs, Grace Wyndham Goldie, declared that although the serial was well-handled, she felt that it was screened too early in the evening. Donald Baverstock – the controller of television – agreed and felt it should be moved later in the evening. However, when Sydney Newman returned from his visit to North America, he viewed *The Cave of Skulls* and *The Forest of Fear* on Friday 13 December and attended the next Programme Review Board to say that he felt the series was “wonderful” and he was opposed to moving *Doctor Who* to a later slot although he would be asking for “minor adjustments”.

► The strange theme tune was the focus of the *Daily Mirror* story *Verity's Tune is way out – of this world!* on Saturday 7 December which recounted how Ron Grainer had come up for the opening music of ‘the programme [which] is scheduled to run indefinitely’. By the end of the month, the Radiophonic Workshop would have provided one of the test versions of the theme to Television Enterprises so that it could be released on single by Decca early in 1964.

► On Saturday 30 November, viewers Miss Johnson and Mr Priddy wrote to the *Doctor Who* production office to comment on the second episode, noting that the tribe appeared ‘to

be Lower or Middle Paleolithic and therefore shouldn't know about fire’, that there was ‘no evidence of patriarchal tribal systems during this era’, that there would be no sensible variation of temperature such as a glacial age within two generations, and that ‘it is implausible that the skeleton shown in the caves be fully articulated after decomposition’. David Whitaker replied on Tuesday 10 December to explain that this was a tribe that had ‘lost the secret of fire [and] might not have had that secret passed on to them’. He felt that some of the evidence cited for the social structure was ‘certainly slender’ and indicated that the viewers needed to ‘concede that it is dramatic license to construct a plot and extract from known facts enough to provide situation and character’. However, he admitted, ‘Your anatomical point is well taken, and although the producer had a good visual reason for wanting the use of an articulated skeleton, I can see that it is clearly a mistake.’

► The ratings for the first story began at just over four million the first week, but rose to over six million; a reasonable start for the new show. On Monday 30 December, a BBC Audience Research Report was prepared on *An Unearthly Child* based on the corporation's own Survey of Listening and Viewing, in this case 124 members of the Viewing Panel. The episode had been seen by 9% of the audience compared to 8% watching ITV at



the same time. These viewers graded the show from A+ (unmissable) down through A, B and C to C- (terrible); *An Unearthly Child* rated 63 which was around the current averages for television drama (62) and children's programmes (64). Comments from viewers were then presented. A 'retired Naval Officer' described the new serial as "a cross between Wells' *Time Machine* and a space-age *Old Curiosity Shop*, with a touch of Mack Sennett comedy... I almost expected to see a batch of Keystone Cops emerge on to the Martian landscape. Anyway, it was all good, clean fun and I look forward to meeting the nice Doctor's planetary friends next Saturday". It was noted that most viewers saw *Doctor Who* as 'an enjoyable piece of escapism, not to be taken too seriously'. Those who disliked the programme had a blind spot for science-fiction ("a police box with flashing beacon travelling through interstellar space - what claptrap!"). There were comments that in places it was 'unsuitable for children of a more timid disposition'. Generally it was seen as 'a good start to a series which gave promise of being very entertaining... The acting throughout was considered satisfactory, several viewers adding that it was pleasant to see William Hartnell again in the somewhat unusual role (for him) of Dr Who, while the radiophonic effects were apparently highly successful in creating the appropriate "out of this world" atmosphere, the journey through space being particularly well done.'



**Left:**  
It's a fight to  
the death!

▶ One of the most notable aspects of the serial for the younger audience was the fight between Kal and Za; 17 seconds of this was redubbed with wrestling commentary from ITV's Kent Walton for broadcast on the BBC's *Junior Points of View* on Thursday 19 December and again by popular demand on the end of year compilation *Those Points of View* on Monday 30 December.

▶ As the introductory story of a new series, the serial was sold extensively overseas in the form of 16mm film recordings, with Spanish and Arabic dubs available from 1967. Spanish language versions of early episodes of the series were prepared under the title *Doctor Misterio* (ie *Dr Mystery*). These editions of first serial were entitled *Senorita Sistema Solar* (*Miss Solar System*), *La Caverna de las Calaveras*, *La Selva del Terreno* (*The Forest of the Land*) and *El que Sabe Hacer Fuego* (*The One Who Makes Fire*). The serial was initially



**Right:**

Susan insists that she can't do her sums without using the fourth and fifth dimensions.



available until 13 December 1968, but this was later extended to 13 December 1973; BBC Enterprises had withdrawn the story (entitled *100,000 BC*) by 1974. The episodes were sold to several countries, including Australia, New Zealand, Canada, Rhodesia and Cyprus. From 1985, the serial was also aired in North America as a one-hour-31-minute TV movie entitled *An Unearthly Child*.

- The 405-line videotapes of all four episodes and the pilot were cleared for wiping on Thursday 17 August 1967, but only the last three episodes were erased at this time. Both broadcast and unbroadcast versions of *An Unearthly Child* were wiped after Thursday 20 May 1971. The BBC Film Library retained a 16mm film recording of the unedited pilot recording. By 1977, all four episodes were recovered from BBC Enterprises as stored field 16mm film recordings made in 1967, along with a Spanish

dubbed print of *An Unearthly Child*. A mute 16mm film is also held and believed to be the shot of London as seen on the scanner in *An Unearthly Child*. Four spools of build-up material for the title sequence as filmed on 31 August 1963 are also retained.

- In 1981, the serial was selected by then-current *Doctor Who* producer John Nathan-Turner to form part of the BBC2 repeat season *The Five Faces of Doctor Who*. The four episodes were broadcast from the 16mm film recordings and *An Unearthly Child* began the run on Monday 2 November, with the next three episodes over the next three nights. The season was previewed with a half-page feature in the *Backpage* section of *Radio Times*. *Blue Peter* also promoted the repeats on Thursday 29 October with a five-minute feature including extracts from *The Three Doctors* Episode One [1972 – see Volume 19], *Logopolis* Part Four [1981 – see Volume 33] and the TARDIS take-off from *An Unearthly Child*. There was also a trailer running to over five minutes for the series which was screened on BBC2 in late October. The pilot and the second, third and fourth episodes were shown at London's National Film Theatre on Saturday 29 October 1983 as a session entitled *The Beginning* in the event *Doctor Who: The Developing Art*; these prints were then made available to other affiliated arts cinemas around the UK over the next couple of years.



► In April 1990, the four episodes kicked off a run of selected early episodes on the British Satellite Broadcasting (BSB) channel. During 1992, the unbroadcast version of *An Unearthly Child* was selected to form part of *The Lime Grove Story*, a thematic day of archive material and documentary shows on BBC2 on August Bank Holiday. The 16mm film recording was transferred to one-inch videotape for transmission and edited into a full programme, using the first take of the closing TARDIS scene.

► The serial began a run of *Doctor Who* repeats on the satellite channel UK Gold in November 1992, airing in both episodic form and as a single compilation over the years. The version of the original pilot with the second full take of the TARDIS

scene was shown on BBC Choice as part of *The Take: 35 Years of Doctor Who* on Sunday 22 November 1998, repeated on Thursday 24 December 1998 and Sunday 25 July 1999.

► This opening serial was screened at London's National Film Theatre as part of *Doctor Who at 50* on the afternoon of Saturday 12 January 2013 with a panel discussion including Waris Hussein, Brian Hodgson, William Russell, Carole Ann Ford and Jeremy Young. To tie in with the BBC Two transmission of the drama about the origins of *Doctor Who*, *An Adventure in Space and Time*, on Thursday 21 November 2013, BBC Four scheduled all four episodes of the serial to run from 10.55pm that night through to 12.10am the following day.

### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
<b>An Unearthly Child</b>	Saturday 23 Nov 63	5.15pm-5.40pm	BBC TV	23'10"	4.4M (114th)	63
<b>The Cave of Skulls</b>	Saturday 30 Nov 63	5.30pm-5.55pm <sup>1</sup>	BBC TV	24'35"	5.9M (85th)	59
<b>The Forest of Fear</b>	Saturday 7 Dec 63	5.15pm-5.40pm	BBC TV	23'38"	6.9M (61st)	56
<b>The Firemaker</b>	Saturday 14 Dec 63	5.15pm-5.40pm	BBC TV	24'23"	6.4M (70th)	55
<b>An Unearthly Child</b> (pilot) <sup>2</sup>	Monday 26 Aug 91	2.15pm-2.45pm	BBC TV	25'55"	1.6M (-)	-

### REPEAT DETAILS

<b>An Unearthly Child</b>	Saturday 30 Nov 63	5.05pm-5.30pm <sup>1</sup>	BBC TV	23'11"	6.0M (85th)	-
<b>An Unearthly Child</b> <sup>3</sup>	Monday 2 Nov 81	5.40pm-6.05pm	BBC2	23'24"	4.6M (8th)	-
<b>The Cave of Skulls</b> <sup>3</sup>	Tuesday 3 Nov 81	5.40pm-6.05pm	BBC2	24'36"	4.3M (13th)	-
<b>The Forest of Fear</b> <sup>3</sup>	Wednesday 4 Nov 81	5.40pm-6.05pm	BBC2	23'38"	4.4M (10th)	-
<b>The Firemaker</b> <sup>3</sup>	Thursday 5 Nov 81	5.40pm-6.05pm	BBC2	24'22"	3.9M (15th)	-

<sup>1</sup> An additional repeat of *An Unearthly Child* was shown at 5.05pm on 30 November 1963 (but not broadcast by BBC TV Northern Ireland). *The Cave of Skulls* was broadcast immediately afterwards at 5.30pm, 15 minutes later than scheduled in *Radio Times*.

<sup>2</sup> Broadcast on BBC2 as part of *The Lime Grove Story*.

<sup>3</sup> Part of *The Five Faces of Doctor Who*. Chart positions for BBC2 only



# Merchandise

**Below:**  
(Clockwise from left) Andrew Skilleter's cover for the original publication of the novelisation; the cover for the reprint by Alister Pearson; and cover for the German edition.

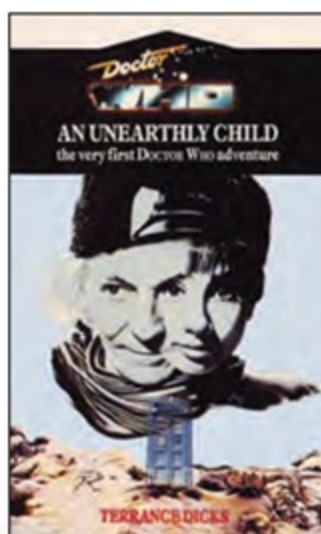
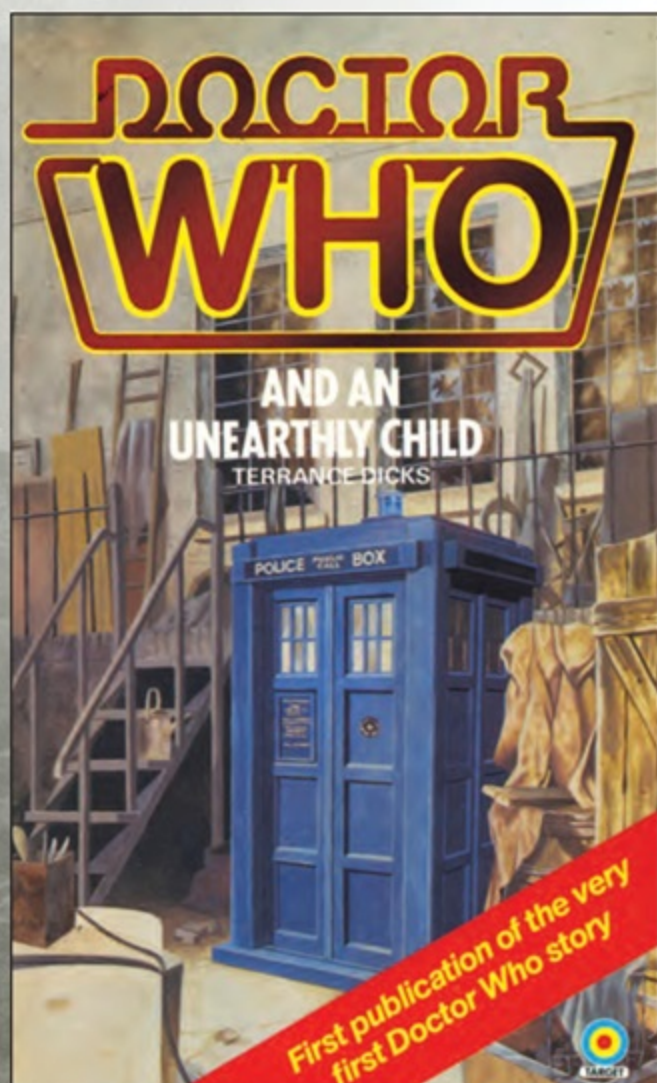
**T**o tie in with the BBC2 repeat of *The Five Faces of Doctor Who* in 1981, former series script editor Terrance Dicks novelised the scripts at short notice so that *Doctor Who and an Unearthly Child* could be published as part of the range of *Doctor Who* novelisations from Target Paperbacks and its parent company WH Allen; indeed, the novelisation was suggested by *Doctor Who* producer John Nathan-Turner on 20 July 1981 once he had organised the repeat of the original serial to air on BBC2 that November. The book was published on

15 October 1981 with a special red foil version of the series' then-current 'neon' logo (which had not appeared on previous new paperbacks) and a cover painting by Andrew Skilleter; a hardback edition also appeared from WH Allen. Subsequent editions from 1982 did not have the foil logo, and in October 1982 it formed part of *The First Dr Who Gift Set*. From 1983, the novelisation became Book No 68 in the Target Library when the existing titles were numbered alphabetically. A reprint entitled *Doctor Who – An Unearthly Child* was issued with cover art by Alister Pearson matching the cover of the BBC Video on 15 February

1990. A French edition, Book 1: *Docteur Who Entre en scène* (*Doctor Who Takes the Stage*), was translated by Jean-Daniel Brèque and published by Éditions Garancière in February 1987, with the German *Doctor Who und das Kind von den Sternen* (*Doctor Who and the Child from the Stars*) translated by Bettina Zeller and taking Andrew Skilleter's cover from *Doctor Who and the Keys of Marinus* when published by Goldmann Verlag in 1990.

The serial was the first of a new range of script books from Titan Books, with a transcript of the four transmitted episodes published as *Doctor Who – The Scripts: The Tribe of Gum* in January 1988; the cover artwork was by David McKean. The book was subsequently reissued with a different logo in August 1992.

In 1994, a phonecard with a photomontage of the story was released by Jondar International Promotions. A diorama of the Doctor and Susan in the junkyard appeared from Product



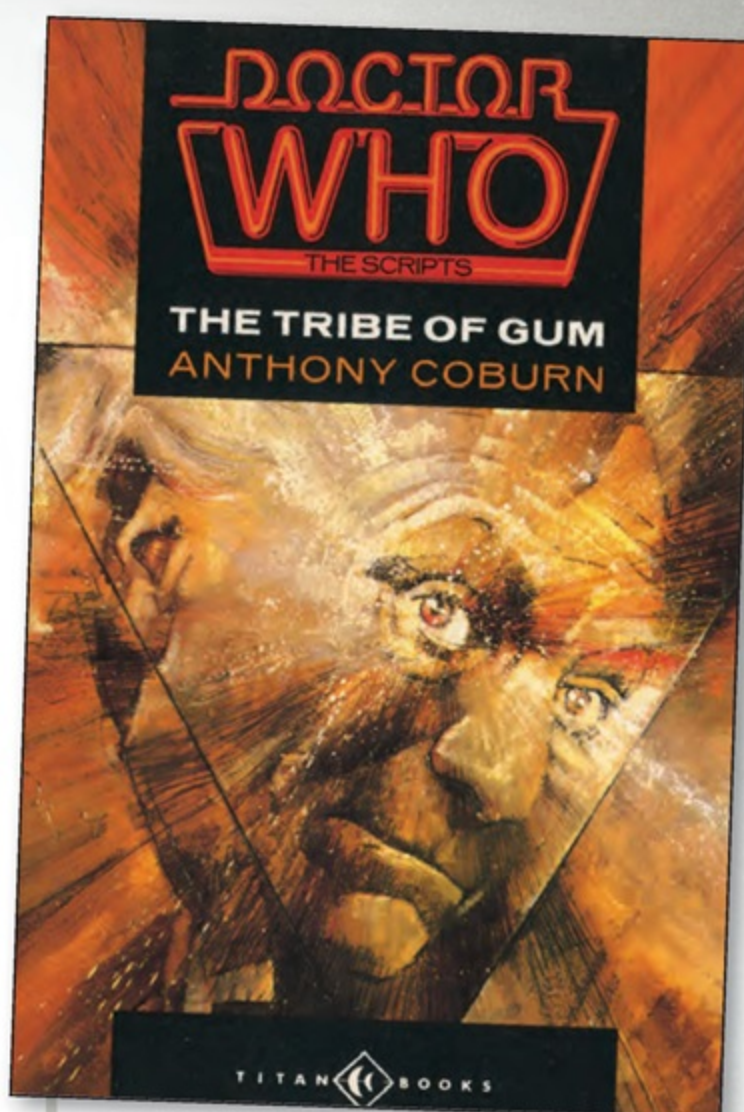


Enterprise Ltd in October 2001 as a Classic Moment from *An Unearthly Child*, while an action figure of the Doctor dressed from the opening episode was made by Character Options in May 2010 and accompanied a scale model TARDIS in a set then released by Underground Toys in July 2010.

An LP and cassette of music and sound effects from the BBC Radiophonic Workshop entitled *BBC Radiophonic Workshop 21* included the original theme tune and original TARDIS take-off sound from *An Unearthly Child* and was released by BBC Records in April 1979 (REC 354/ZCM 354). The same effects were later included on *Doctor Who: 30 Years at the Radiophonic Workshop*, released by BBC Enterprises on 5 July 1993 (BBC CD 871), and again on *BBC Radiophonic Workshop: A Retrospective* released by BBC Music with Mute on 3 November 2008 (5099923698826).

## Original theme music

A cassette of library music used in the series entitled *Space Adventures* included *Three Guitars Mood 2* and was released as a limited edition by the *Doctor Who* Appreciation Society (DWAS) Reference Department in September 1987 (RDMP1). It was later re-released on CD by Julian Knott in October 1998 (JPC 2CD). *Three Guitars Mood 2* also featured on the vinyl EP *Sounds from the Inferno*, a collection of *Doctor Who* library music, issued in April 2013 by Hysterion (HYS001) and accompanied various sound effects and the original theme music on both Silva Screen's limited edition *Doctor Who: The TARDIS Edition* which released in November 2014 and the company's earlier four-disc set *The 50th Anniversary Collection* in December 2013.



**Left:** David McKean's cover for the script book.

On 31 May 2000, BBC Music released *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years: 1963-1969* (WMSF 6023-2). This CD of music and sound effects from the BBC Radiophonic Workshop included two versions of the original theme music, the original TARDIS interior, door and take-off sound effects from the pilot episode and the full take-off from the broadcast version.

The serial was released under the title *An Unearthly Child* on VHS videotape by BBC Video on 5 February 1990 (BBCV 4311) with the final 'Next Episode' caption removed and other tiny trims to the third episode. The cover was by Alister Pearson. *Doctor Who: The Hartnell Years*, written and produced by John Nathan-Turner and presented by Seventh Doctor Sylvester McCoy, included a version of the unbroadcast pilot episode





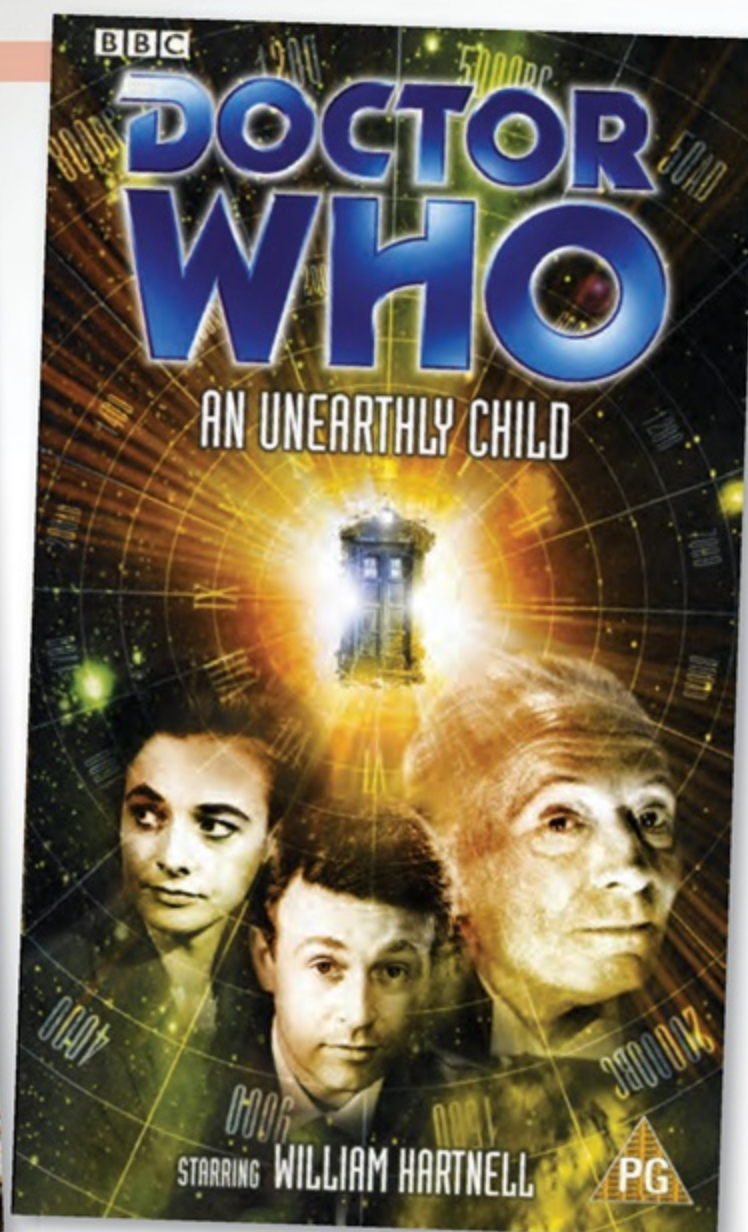
**Above left:**  
The cover for the original 1990 VHS release of the serial...

**Above right:**  
... and the cover for the 2000 re-release.

(25'23": assembled using the second full take of the TARDIS scene) plus extracts from the first full take of the TARDIS scene and the broadcast version. This was released on VHS videotape by BBC Video on 3 June 1991 (BBCV 4608). The cover was a photomontage.

The complete pilot recording was included with *Inside the Spaceship* on *Doctor Who: The Edge of Destruction and Dr Who: The Pilot Episode* a VHS videotape released by BBC Worldwide on 1 May 2000 (BBCV 6877: see Serial C).

A cleaned-up version of the serial was released as *Doctor Who: An Unearthly Child*, with the 'Next Episode' caption restored, on VHS videotape by BBC Worldwide on 4 September 2000 (BBCV 6959). The cover was a photomontage.



Fully restored versions of the pilot recording (in both raw 35'38" form and a newly-created 'edited as for broadcast' form 25'05") and all four episodes of the serial were released on 30 January 2006 by 2|entertain as part of *Doctor Who: The Beginning*, a three-disc DVD set (BBCDVD 1882; *An Unearthly Child* is BBCDVD 1882(A)); these episodes were all restored using VidFIRE with new closing credits. The photomontage cover was created by Clayton Hickman. The DVD release also included several bonus supporting features:

- ▶ **Optional commentary tracks** with contributions from producer Verity Lambert, director Waris Hussein, actors Carole Ann Ford and William Russell
- ▶ **Theme music video montage** of title graphics film and howlround patterns with theme music



► **Comedy sketches** including *The Pitch of Fear* (from BBC2's 1999 *Doctor Who Night*; edited version), *The Corridor Sketch* (Reeltime, directed by Kevin Davies and produced by Keith Barnfather in 1991), *The Web of Caves* (from BBC2's 1999 *Doctor Who Night*), and *The Kidnappers* (from BBC2's 1999 *Doctor Who Night*)

► **Photo gallery**

► **Production text subtitles**

## Title confusion

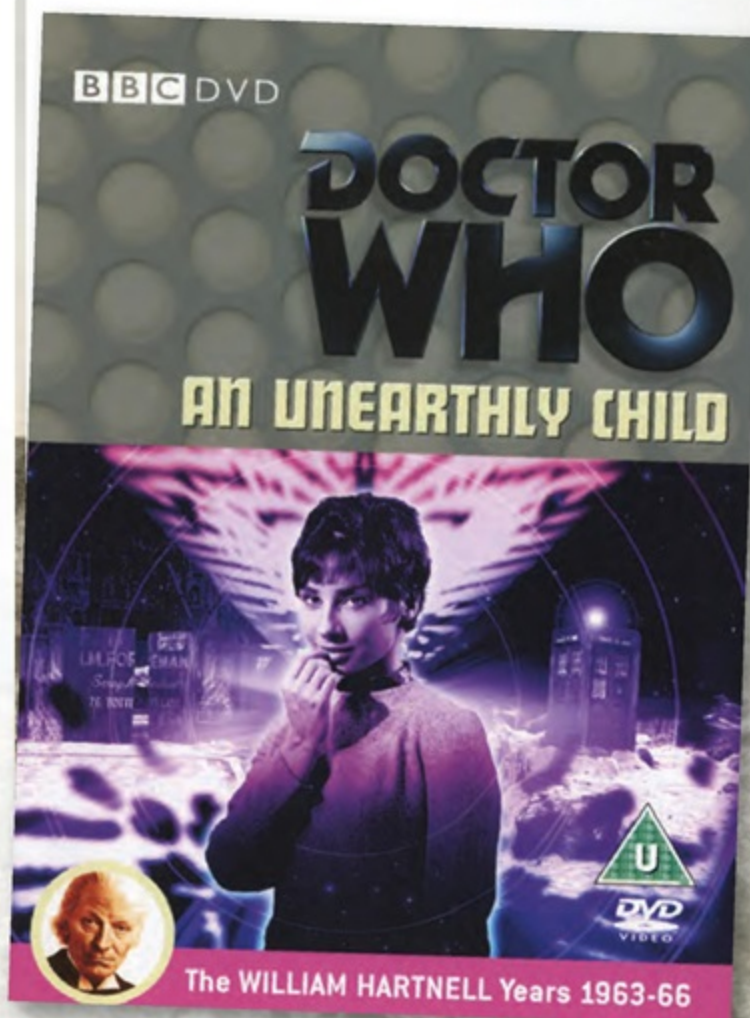
**T**hrough to *The Gunfighters* [1966 – see Volume 7], none of the *Doctor Who* serials had overall titles on-screen – just the individual episode titles which appeared on the programmes themselves; occasionally a serial title would be given in the *Radio Times* or in other promotional literature. As such, when fandom for the series started to get organised during the 1970s, there was great debate about the collective titles for these early tales, and numerous variations appeared. In particular, the title of the first serial has been the subject of much debate in recent years and has become most commonly known as *An Unearthly Child*.

When the scripts were written, they were generally referred to as *Doctor Who and the Tribe of Gum*, but during production the title *Dr Who and a 100,000 BC* was used. When writing to a viewer on Friday 11 December 1964, Verity Lambert referred to the story as *The Paleolithic Age*, and in a biographical piece about Douglas Camfield and Barry Newbery's work on Friday 1 October 1965 it was named as *Doctor Who in the Stone Age*. Residual payments were made through to the 1970s against the title *Dr Who and the Tribe of Gum* while BBC Enterprises never allocated a title to it through to its withdrawal from sale in 1974. Internal lists at the production

office in 1965 referred to it both as *Dr Who & the Tribe of Gum* and *Dr Who + 100,000 BC*.

As a new wave of organised fandom began, the story was erroneously referred to as *Unborn Child* in *Doctor Who Fan Club* (DWFC) No 11 (Christmas 1972). When *Radio Times* published its 10th anniversary special for the series in November 1973, there was an episode guide which adopted the first episode of each serial as the overall title; hence the first story became *An Unearthly Child*. Early paperwork from the *Doctor Who* Appreciation Society (DWAS) in 1976 referred to it as *The Cavemen*. However, December 1976 saw the publication of the second edition of *The Making of Doctor Who* which contained an episode guide and adopted the title *An Unearthly Child* for the opening serial; this has been the popular name for the serial ever since, used on the commercial tape and disc releases. ■

**Below:** 100,000 BC was released as *An Unearthly Child* on DVD as part of the *Doctor Who: The Beginning* box set.





# Cast and credits

**Right:**

The Doctor hides among the bric-a-brac of IM Foreman's junkyard.

**Opposite:**

The 'Tribe of Gum' assembles.



## CAST

**William Hartnell**.....Dr Who  
**William Russell**.....Ian Chesterton  
**Jacqueline Hill**.....Barbara Wright  
**Carole Ann Ford**.....Susan Foreman  
 with  
**Jeremy Young**.....Kal [2-4]  
**Derek Newark**.....Za [2-4]  
**Alethea Charlton**.....Hur [2-4]  
**Eileen Way**.....Old Mother [2-3]  
**Howard Lang**.....Horg [2-4]

## UNCREDITED

**Fred Rawlings**.....Policeman<sup>1</sup>  
**Reg Cranfield**.....Policeman<sup>1</sup>  
**Carole Clarke, Mavis Ranson, Francesca Bertorelli, Heather Lyons**.....Schoolgirls  
**Cedric Schoeman, Richard Wilson, Brian Thomas**.....Schoolboys  
**Leslie Bates**.....Double for Kal's Shadow  
**Frank Wheatley, Al Davis, Roy Denton, Bill Nichols, Billie Davis, Leslie Bates, Bob Haddow**.....Tribesmen  
**Jean Denyer, Margot Maxine<sup>2</sup>, Brenda Proctor, Elizabeth Body, Veronica Dyson, Diane Gay, Doreen Ubells, Lyn Turner**.....Tribeswomen





**Antonia Moss, David Rosen,  
Julie Moss, Trevor Thomas,  
Elizabeth White, Janet Fairhead,  
Timothy Palmer**..... Tribeschildren  
**Derek Ware**..... Stunt Double for Kal  
**Billy Cornelius**..... Stunt Double for Za  
**8 Unknown**..... Pursuing Tribespeople

<sup>1</sup> Fred Rawlings appears in the pilot,  
Reg Cranfield in the remount

<sup>2</sup> Not in finished programme

## CREDITS

Written by Anthony Coburn [and CE Webber,  
uncredited on 1]

Special Effects by the Visual Effects Department of  
the BBC [1-3]

Fight Arranger: Derek Ware [4]

Title music by Ron Grainer with the BBC  
Radiophonic Workshop

Incidental music by Norman Kay

Story Editor: David Whitaker

Designer: Peter Brachacki [1]

Barry Newbery [2-4; uncredited on 1]

Associate Producer: Mervyn Pinfield

Producer: Verity Lambert

Directed by Waris Hussein

BBC TV



# Profile

## ANTHONY COBURN

Writer

**T**he son of Scottish and Irish emigrants, James Anthony Coburn was born 10 December 1927 in Melbourne, Australia. After a spell as a journalist with *The Melbourne Argus*, Coburn left for England in 1950 hoping to become an actor and playwright.

Coburn appeared in small theatre productions and revues, but his performance skills were also put to use lay preaching at locations such as Speakers' Corner in London's Hyde Park. A devout Catholic, Coburn's lay preaching sprung from a group based at Westminster, the Catholic Evidence Guild.

Coburn worked as a salesman and delivery driver to support his family as he nurtured his writing career. His 1957 play *The Bastard Country* (AKA *Fire on the Wind*) performed well in an *Observer* play-writing competition and was staged in the UK and Australia. Short stories for magazines such as *Suspense* followed.

His break into television came in October 1960 when the BBC contracted him as an in-house scriptwriter/adaptor (ITV franchise Granada also aired an episode he'd written for private investigator series *Knight Errant* in December 1960). This chiefly involved adapting popular novels and plays for television. Productions in 1961 included *They Made History* a biography of Ronald Ross, the man who discovered the malarial mosquito, an adaptation of the Pamela Fry thriller *The Watching Cat*, and Terence Rattigan's sporting comedy *The Final Test*. In 1962 he scripted dramadoc *Cool World* for the *Meeting Point* strand. June 1963 saw him contribute an original work to *The Sunday Play* strand, *She's a Free Country*.

The arrival of Sydney Newman as new head of BBC drama in spring 1963 saw the department restructured and in-house script staff including Coburn done away with in favour of a freelance system. One of Newman's new serial ideas was, of course, *Doctor Who* to which Coburn contributed to some initial discussions. Later, when Cecil Webber's pilot script *The Giants* fell



**Right:**  
Writer Anthony Coburn.



**Left:**

Ian, Susan, Barbara and the Doctor survive their harrowing encounter with the cavemen.

through, Coburn wrote *An Unearthly Child* in his attic office in Herne Bay.

Coburn's *Doctor Who* future was abruptly ended after a row with Verity Lambert regarding his next script *The Robots* (later retitled *The Masters of Luxor*). It's thought Coburn's unsubtle religious overtones to the story did not find favour with the production team. Ultimately unmade, a script book was published in 1992, while Big Finish Productions adapted the story for audio in 2012.

Coburn's freelance writing career continued elsewhere; an episode of detective series *Maigret*, a Sunday serial adaptation of *The Children of the New Forest*, and a treatment of Ray Lawler's play *Summer of the Seventeenth Doll* all aired in 1964. Coburn also contributed as reporter and presenter on the religious/human interest series *Viewpoint*; his interview with Estrid Dane about her clinic for disabled children was widely acclaimed (Coburn's daughter Paula was profoundly disabled with microcephaly).

1965 brought another serial adaptation, Stanley Weyman's novel *Ovington's Bank*, broadcast as *Heiress of Garth*; the same year Coburn became a chief contributor to the BBC's new soapy serial *The Newcomers*, storylining or scripting almost 30 episodes.

Made script editor on 1967 BBC Mafia drama *Vendetta*, Coburn rose to the rank of producer for its second season. His next producer's role came on Scottish period drama *The Borderers* (its second series, in 1969).

Overseeing the plays compendium *Drama Playhouse* in 1970, of three 'pilots' produced he chose to develop period armed forces drama *The Regiment* as a series (another trialist *The Onedin Line* became a hit for producer Peter Graham Scott).

Edward Boyd's offbeat crime drama *The View from Daniel Pike* was another producer credit in 1971. 1972 brought three more *Drama Playhouse* entries. Legal drama *Sutherland's Law* became a series, while Terry Nation's Victorian ghost hunter pilot *The Incredible Robert Baldick* did not.

In 1973 Coburn co-devised and produced hit naval serial *Warship*. While making the series he suffered his first heart attack, but continued working and produced both business drama *The Venturers* and spy series *Quiller* in 1975. Shortly after commencing production on the second series of period romance *Poldark*, Coburn suffered a fatal heart attack and died on 28 April 1977, aged just 49. ■





# THE MUTANTS [AKA THE DALEKS]

► STORY 2

When the TARDIS lands on the planet Skaro, the Doctor's determination to explore leaves the travellers stranded when the ship's fluid link is taken by the robot-like Daleks. Their only hope of retrieving it is to encourage the pacifist Thals to fight the Daleks.







# Introduction

**D**octor Who's second story boasts a number of firsts – most famously, the first appearance of the Daleks. Perhaps that overshadows the fact that this was the series' first journey to an alien planet. The TARDIS lands on the planet Skaro, in the midst of a forest where all the trees have turned to stone. The air is poisoned with deadly radiation, in a lake nearby lurk horribly mutated creatures. There's a mysterious, futuristic city and, later, our heroes find themselves traversing mountainous terrain and treacherous tunnels. Writer Terry Nation had a talent for inventing extraordinary places to set his adventures. His next story, *The Keys of Marinus* [1964 – see Volume 2], featured an array of fantastic environments. He went on to invent many other alien worlds and, inevitably, we would eventually return to Skaro.

**Below:**  
The Daleks are an integral part of *Doctor Who's* success.



And to the Daleks, of course. Rather than just killing indiscriminately or acting on instinct, the Daleks exhibit a sharp, calculating intelligence. Their great intellect, however, is tinged with paranoia, turning it into something malevolent. This would eventually be developed into a compulsion to triumph over all other life. It's easy to see why this truly evil creation, blessed with the iconic design of their casings and their thrillingly scary voices, soon became a national sensation.

Nation's contribution was (and indeed still is) a major factor in *Doctor Who's* success. And it was a landmark moment in his own career; ironic, considering that initially he was reluctant to be involved. No matter how imaginative and influential his final scripts would be, when he was commissioned to write for this new time-travelling series, it would seem that he turned to the most obvious source material. Nation's *The Mutants* surely draws inspiration from the mutated descendants of the human race in HG Wells' *The Time Machine*. The peace-loving Thals are like the docile Eloi (and, in casting, fashioned after the Eloi of the film adaptation three years earlier); the aggressive Daleks are like the Morlocks, tending their machines underground.

Unlike Wells' creations, however, both the Thals and the Daleks are driven by the urge to survive. Survival was very much at the heart of the preceding story *100,000 BC*, and it was to become a recurring theme throughout the series, not least in the creation of a monster to rival the mighty Daleks – the Cybermen in *The Tenth Planet* [1966 – see Volume 8]. ■



'WRITER TERRY NATION HAD A TALENT  
FOR INVENTING EXTRAORDINARY  
PLACES TO SET HIS ADVENTURES.'



## THE DEAD PLANET

**T**he Doctor, Ian, Barbara and Susan emerge from the TARDIS into a desolate jungle. The trees have been petrified and the soil has turned to ash. [1]

Susan discovers an exotic flower, and is showing it to Ian when Barbara screams. She has spotted a hideous metallic creature. [2] The Doctor theorises that its scales are held together by a magnetic field.

Ian spots a strange city in the distance. [3] Whatever destroyed the vegetation has left the buildings intact. The Doctor is keen to investigate, but it's getting dark so they head back to the ship. Susan picks another flower but senses she is being watched. Something taps her on the shoulder.

Back in the TARDIS, Barbara develops a headache and Susan gives her some medicine to deal with it. The Doctor

demonstrates the food machine, providing Ian and Barbara with bars that taste of bacon and eggs. [4]

They are disturbed by a tapping from outside. The Doctor sets the TARDIS to depart but surreptitiously removes a component from the console. The TARDIS fails to take off due to a fault with the fluid link. The Doctor explains that it needs to be refilled with mercury, but he has none on board. They will have to search for it in the city.

The next morning, they find a small metal box has been left outside the TARDIS. [5] Opening it, Ian finds it is full of phials. Susan takes them into the ship, then they embark for the city.

When they arrive, the Doctor and Ian are feeling unwell. Barbara enters the city and becomes lost in its squat corridors, unaware she is being watched by a wall-mounted camera. She enters a lift which descends to a lower level where she is confronted by one of the inhabitants of the city. [6]







## THE SURVIVORS

**T**he Doctor, Ian and Susan enter the city and discover a ticking Geiger counter. The needle is past the danger point, indicating a high level of fallout in the atmosphere; the Doctor realises they are all suffering from radiation sickness. [1]

The Doctor admits that there was nothing wrong with the fluid link. Ian takes it from him and tells him he won't return it until they've found Barbara.

They are confronted by the city's inhabitants – the Daleks! [2] Ian tries to run, but is blasted by a ray and loses the use of his legs. He is taken with the Doctor and Susan to a cell where they are reunited with Barbara.

Their conversation is monitored by the Daleks. They think the visitors are 'Thals', beings that live on the surface. They question the Doctor who denies being a Thal. [3] He realises that the drugs left

outside the TARDIS might have been provided to treat radiation sickness. He suggests they let one of his party fetch the drugs and the Daleks agree.

The Doctor returns to the cell and explains that their captors are eager to get hold of the anti-radiation drugs. Ian volunteers to retrieve them but Susan says that he won't be able to enter the TARDIS as the lock has a defence mechanism, so she offers to go with him. But as he is unable to walk, Susan realises she must go alone. [4]

In their control room, the Daleks follow her progress using their rangerscopes. They don't intend to give the drugs to their prisoners, they plan to duplicate them for their own use. [5]

In the cell, the Doctor develops a fever and Ian and Barbara grow weaker. Susan runs through the jungle, stalked by a shadowy figure in the lightning-punctuated darkness. She reaches the TARDIS and collects the drugs, then braces herself for the return journey... [6]



## THE ESCAPE

**S**usan is greeted by Alydon of the Thal race. He explains that he was the one who tapped her on the shoulder and left the drugs. He suspects that the Daleks want the drugs for themselves, so he gives Susan a second batch, along with his cloak. He wonders, "If they call us mutations, what must they be like?" [1]

Susan returns to the city where the Daleks allow her to give her friends the drugs. She thinks they should help the Thals, who have left their plateau in search of food. [2]

The Daleks monitor the conversation. They intend to use the prisoners to lure the Thals into the city.

The next morning a Dalek takes Susan to the control room. She is persuaded to write a letter to the Thals informing them that the Daleks are offering them fresh vegetables and water. [3]

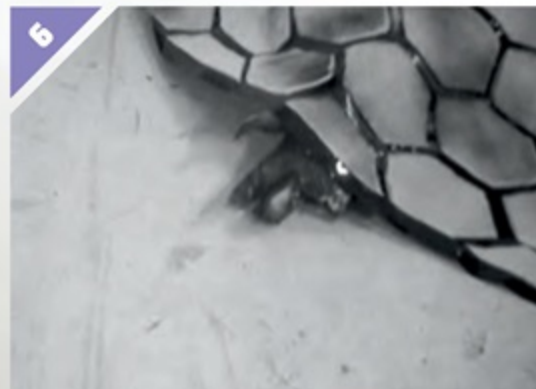
In the jungle, Alydon is joined by the other Thals. Their leader, Temmosus, gives the order to make camp while a girl, Dyoni, examines the TARDIS. A young man, Ganatus, distrusts the Daleks.

Susan is returned to the cell. The travellers stage an argument in order to disable the spy camera, then plan their escape. The Doctor reasons that the Daleks are powered by static electricity.

The Thals receive Susan's letter and Temmosus is delighted to learn that the Daleks intend to help them. [4]

A Dalek enters the cell. Ian and the Doctor push it onto Alydon's cloak to insulate it from the floor, and it is immobilised. Ian opens its casing and is horrified by what he sees. He removes the mutant and climbs into the casing. The top is closed and they leave the cell. The plan is to pretend that Ian is taking them for questioning. [5]

After they have gone, the claw of the mutant reaches out from beneath Alydon's cloak. [6]







## THE AMBUSH

**T**he travellers reach the entrance to a lift where they are confronted by a Dalek. It offers its assistance but Ian persuades it to leave. The Doctor seals the door behind it. [1]

The Dalek reports seeing the prisoners and the alarm is raised. Outside the lift, Ian is stuck inside the casing. The Daleks begin to cut through the door and magnetise the floor so that Ian can't move. The Doctor, Barbara and Susan have no choice but to make their escape and leave in the lift while Ian struggles to get free.

The Doctor, Barbara and Susan emerge in the upper level of a building and send the lift down to Ian.

The Daleks finish cutting through the door and open fire on Ian's Dalek casing. [2] But Ian has escaped and joins his friends on the upper level. Through a window, they can see the Thals entering

the city. They attempt to shout a warning to them but the window is completely soundproof. [3]

The Daleks conceal themselves in the city entrance chamber. The Doctor and his companions make it outside. The Doctor is keen to get back to the TARDIS but Ian feels he should stay and warn the Thals.

Temmosus leads Alydon, Ganatus and other Thals into the entrance chamber. Temmosus addresses the Daleks on behalf of his people, offering to live in peace. Ian arrives in time to yell that it's a trap. The Daleks fire on Temmosus, killing him. [4]

In the Thal camp, Dyoni shows the Doctor the historical records of their planet, known as Skaro. Ian arrives with the surviving Thals. Alydon, their new leader, is reluctant to fight the Daleks. [5]

The Doctor announces that it is time for them to leave in the TARDIS, and asks Ian for the fluid link. But Ian doesn't have it. The Daleks took it from him. It's still somewhere in the city. [6]



## THE EXPEDITION

**I**an is reluctant to ask the Thals for their help, but the Doctor and Barbara are convinced it is the only option. Ian has an idea to test whether the Thals are pacifists or cowards. He grabs their historical records and proposes taking them to the Daleks to trade them for the fluid link. Alydon tells Ian that none of his people would stop him, so Ian grabs Dyoni instead pretending to take her to the Daleks. Alydon stops Ian, punching him on the chin. "So there is something you'll fight for," says Ian. [1]

The Daleks test the Thal anti-radiation drug and discover that it is deadly to them. They realise they have become dependent upon radiation and must increase their supply by exploding another neutron bomb. [2]

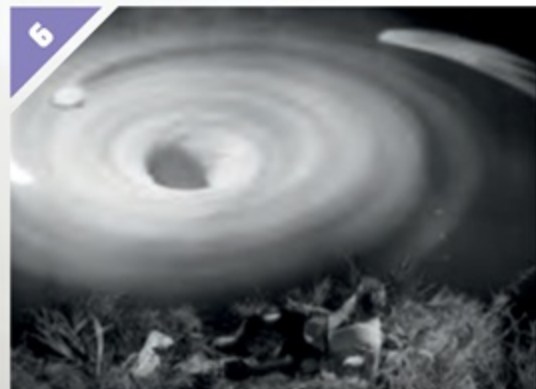
Alydon tells his fellow Thals that they must help the strangers, because if they

stand by, the Daleks will eventually find a way to come out of their city and kill them. Ganatus proposes to enter the Dalek city by going through the swamp and the mountains, as that side of the city is undefended. The Doctor agrees; one group will distract the Daleks while another goes through the mountains.

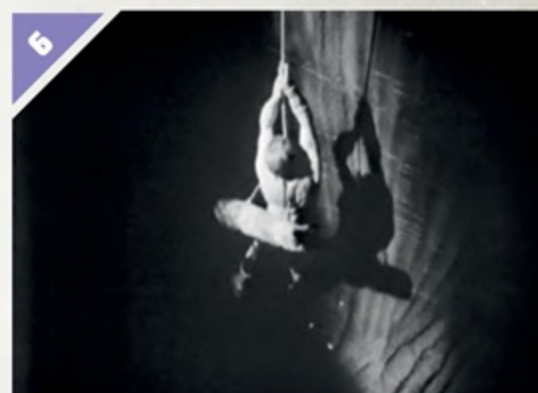
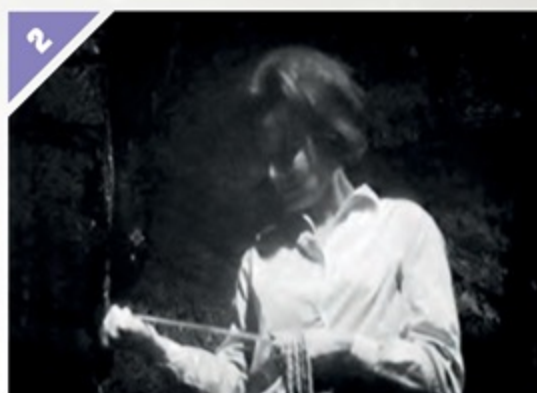
Ian and Barbara join Ganatus in the group traversing the swamp, along with Elyon, Kristas and the nervy Antodus. They reach a dry area and make camp. [3]

Ian is washing his face in a pool when a hideous mutation rises out of the water. [4] He races back to the camp.

The next morning, Elyon calls Ian and Ganatus down to the lake, where he has spotted some pipes running into the mountains. [5] It must be how the Daleks get their water. But they can't cross the lake, so they must go around. Elyon begins filling the water bags while the others return to the camp. The lake becomes a whirlpool and Elyon screams as he is dragged in. [6]







## THE ORDEAL

**T**he Doctor, Susan, Alydon and Dyoni study the city using binoculars. [1] The Doctor believes they must find a way to put the Daleks' scanners out of action.

The Daleks realise constructing a neutron bomb will take too long, so they must find an alternative way of generating radiation.

The expedition reaches the mountains and explores the caves. Barbara and Ganatus find a narrow opening. Ganatus crawls in while Barbara pays out a rope tied to his waist. [2]

The rope slips and Ganatus falls, but he is not hurt. He calls back that he is in a big cavern with lots of tunnels, so they decide to follow him.

In the jungle, the Thals use reflective sheets to confuse the Daleks' antennae, allowing the Doctor, Susan and Alydon to enter the city undetected. [3]

Ian and Barbara's group continues through the mountain. Antodus wants to turn back, but there is a rock fall behind them sealing off the tunnel, so they have no choice but to go on.

The Daleks detect movement in their city using their vibrascopes. The Doctor and Susan find a junction box and the Doctor short-circuits the power using the TARDIS key. Unfortunately he is so busy congratulating himself that they get caught. [4]

Ian and Barbara's group comes to a deep chasm with a narrow ledge on the far side. Ian ties a rope around his waist and jumps across, followed by Ganatus.

The Doctor and Susan are brought to the Daleks' control room and informed that the Daleks intend to bombard the atmosphere with radiation from their nuclear reactors. "That's sheer murder!" the Doctor protests. [5]

Antodus is the last to cross the chasm, and when he jumps he falls into the darkness, pulling Ian after him! [6]



## THE RESCUE

**A**ntodus is left hanging from the rope tied around Ian's waist. The only way to save Ian is for him to sacrifice himself. He cuts the rope and falls to his death.

The Daleks have imprisoned the Doctor and Susan in their control room. They intend to use a distribution capsule to irradiate the atmosphere. [1]

Ian and Barbara's group comes to a dead end. They extinguish their torches to save power, but see a light in the darkness. It is coming through a gap leading into the Dalek city! [2]

Alydon realises that the Doctor and Susan have been captured. He tells his fellow Thals the time has come to attack!

In the control room, the Doctor tries to bargain with the Daleks, telling them about the TARDIS. But the Daleks detect the Thals entering the city and commence the countdown.

Ian, Barbara, Ganatus and Kristas creep through the corridors of the city and meet Alydon, who tells them that the Doctor and Susan have been taken prisoner. They hunt for the control room. Barbara is trapped beneath a door but the others manage to hold it open, allowing her to escape. [3]

Ian and the others reach the control room and free the Doctor and Susan, while Barbara lures a Dalek into a trap. [4]

As the countdown reaches single figures, more Thals burst into the control room. A Dalek is pushed into a control unit causing a series of explosions. With their power source destroyed, the Daleks are defeated. [5] "It's finished," Alydon declares. "The final war."

Later, the Doctor and his companions bid farewell to the Thals. [6] Barbara kisses Ganatus and they depart in the TARDIS.

After they have taken off, there is an explosion, knocking everyone on board unconscious...









# Pre-production

**F**rom late June 1963, *Doctor Who*'s second serial was always intended to be a futuristic, science-fiction-orientated affair to contrast with the history-based opening serial, quickly acquainting viewers with the show's format; in July 1963 the plan was that this would be represented by *Doctor Who and the Robots* by Anthony Coburn. On Tuesday 2 July, the production schedule through to the end of 1963 was outlined. The director for the second

serial was BBC staff director Rex Tucker, who would be returning from leave on 23 September. For his six-part story, Rex would have three to five days of pre-filming in the last week of October and weekly recording would start on 15 November for broadcast from Saturday 7 December.

Notes from a preliminary promotion meeting in early July indicated that the first three serials for *Doctor Who*'s projected 52-episode run had been scheduled, with *Dr Who and the Robots* second. During the

**Below:**

The Doctor and the Thals are victorious over the Daleks.

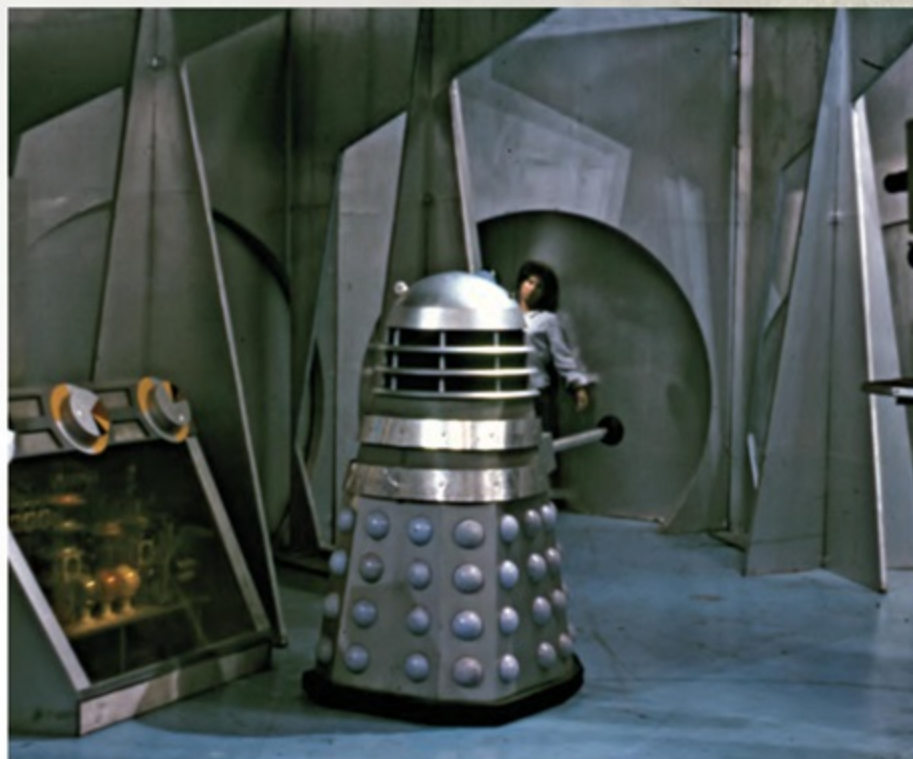




second week of July, David Whitaker had a writers' guide for *Doctor Who* prepared and was looking for writers to approach with this format, ideally with experience of science-fiction, and considered other clients of his agents, Associated London Scripts (ALS). One ALS writer recommended for David to consider was a Welsh comedy writer called Terry Nation, who had written three scripts for ABC's 1962 sci-fi anthology *Out of This World*. Beryl Vertue of ALS called Terry with the offer of writing for *Doctor Who* while the writer was working on stage material for Tony Hancock, one of the country's most loved comedians. Terry felt slightly affronted at being offered a children's serial and Hancock, using his catchphrase from *Educating Archie*, observed, "You can't write for flippin' kids..."

## Neutron bomb

**B**y Friday 12 July, David Whitaker had requested storylines from various writers. On Monday 15, Hancock began the new run of his stage show in Nottingham at the Theatre Royal. The comic was nervous about returning to the stage after the frosty reception of his recent series for ATV. Feeling an empathy with Terry, Hancock urged the writer to accompany him on tour – and at this point in his career, a companion to keep the star sober was a good idea. Unfortunately, Hancock became scared of using new material, and during the week in Nottingham had a dispute with Terry Nation over some fresh jokes. The writer was fired one night, and although he and Hancock patched up their differences the next morning, neither would back down. As such, Terry caught the train back to London, aware that *Doctor Who* was the only other work available to him. "The result was that I was on a train back to



London thinking, 'Hey, wait a minute, I'm out of work!'" recalled Terry in *Doctor Who Magazine*. "When I got to London, I called my agent and said, 'If you haven't turned down that BBC thing, I'll go and talk to them.' I did, and I talked to David Whitaker... and I came up with a story idea."

Terry assembled a 26-page outline for a story entitled *The Survivors* at his Hampstead home. One major influence on the story was the horror of World War II which he recalled from his childhood, with the threat of racial extermination by the Nazis coupled with his concerns about advanced warfare. In 1962, the United States conducted the first successful tests on the neutron bomb. Designed by strategic nuclear weapons analyst Sam Cohen in summer 1958, the thinking behind this weapon was that by removing the uranium casing from a hydrogen bomb, high-energy neutrons could be more easily released to wipe out life beyond a compact blast area, thus leaving buildings and roadways intact. Furthermore, this use of nuclear fission

**Above:**  
Susan is a  
prisoner of  
the Daleks.



## Connections: Food for thought

► The ship's food machine was introduced in this story with the travellers being served 'meals' in the form of small bars. The

inspiration for the bars came from the phrase 'a square meal'.



meant that the radiation would dissipate quickly in comparison to the long-term contamination of a nuclear bomb; important politicians and the rich sought the safety of their own underground shelters. The threat of nuclear warfare had most recently been felt by the stand-off between Russia and America during the

Cuban Missile Crisis of October 1962. This aftermath of a nuclear war was something which Terry had philosophised about with Tony Hancock while they were on tour.

Terry's storyline has also been seen as inspired by HG Wells' *The Time Machine*, an 1895 novel which had originally been published in 1888 in serial form as *The Chronic Argonauts*. This told of a time traveller who visited a post-apocalyptic Earth of the far future where the two species were the gentle Eloi and the subterranean, sub-human Morlocks. More recently it had been turned into a feature film, released in the UK in October 1960.

'The planet is Skaro. The year, Three thousand,' opened Terry Nation's 26-page storyline, *The Survivors*. The basic outline of the narrative was pretty close to the broadcast version aside from the conclusion of the adventure. In this version, Dr Who's ship needed water to refill the fuse. In the city, Barbara became trapped in an underground corridor when 'a panel opens and a pair of grotesque arms move out to encircle her'. The underground people were the Daleks, the descendants of a neutron war 2000 years earlier; the war was started by the inhabitants of the planet's other hemisphere, the Thals. The Daleks told Dr Who that they planned to try the Thals 'for the crimes of their forefathers against

the Dalek people' after 'the great rain' which occurred each decade on Skaro and diminished the radiation levels. Returning to the ship to collect the drugs, Susan emerged from the vessel to encounter 'a half circle of figures [standing] back in the shadows, lit sometimes by the flickering light' – the Thals who, although handsome humanoids, were 'still ashamed of their malformed bodies'. Of the Daleks it was noted that their suits were 'powered by electricity drawn up through the metal floor. Their "eye" is a television lens on a flexible shaft. The suit has no legs, the base being mechanised for movement'. When a Dalek guard was disabled 'we get a glimpse of the frog like animal that is a Dalek'. Escaping to join forces with the Thals, Dr Who concocted a plan to attack the 'brain of the city', the control room from which everything was powered; he recalled the water he heard while questioned by the Daleks and the Thals explained that this

## Right:

Susan meets Alydon in the petrified jungle.





came from the lake behind the mountain. Ian led his party into 'a honeycomb of caves and fissures' in the mountain above the lake of 'black shapeless creatures'. With a landslide sealing their retreat, Barbara was left alone with a candle while the others explored different directions and she was attacked by 'giant spiders, white and bloated'. Dr Who's attack involved blocking off the city's vents resulting in the Daleks capturing himself and Susan and taking them to the sonic chamber, 'the Daleks' particular form of capital punishment. The victims are subjected to a rising level of decibels... driving the sufferer through madness to death'. Ian's party arrived in time to vanquish the Daleks and talks were held to find how both races could live in peace. Dr Who studied the histories of the planets, and an approaching object allowed the Daleks to counterattack the control room. The battle was halted only when Dr Who

announced that neither Thals nor Daleks started the war, but both hemispheres were attacked by a third party from space. Rockets landed on Skaro and the invaders advanced on the city, immune to the fire of Dalek skirmishers because of an invisible shield. It transpired that the new arrivals come from the planet which fired neutron bombs on Skaro 2000 years before. Since then, their civilisation had realised the crime their forefathers committed and – having waited for the radiation level to fall – 'they come to make reparations and assist in rebuilding the planet'.

### Radiation-suited Daleks

**B**y Thursday 18 July, Serial 2 was still allocated to *Dr Who and the Robots*, to be recorded by Rex Tucker in Lime Grove Studio D. On Wednesday 31, David Whitaker commissioned Terry Nation for a six-part serial entitled *Doctor Who and the Mutants* which had a target delivery date of Monday 30 September; the story editor had been impressed by *The Survivors* and described it as a 'detailed and highly fancied storyline'. At the end of July, the fourth serial, to be directed by Rex Tucker, was Terry Nation's story which would run from Saturday 7 March 1964. This new outline was set in 'the twenty-third century and a planet apparently destroyed by Neutron bombs'. Subterranean survivors needed to exterminate the mutants – 'human survivors of the neutron bomb who roam about in the forests of petrified trees and carbonised flowers'. The serial was to examine who began the war, which of the two surviving races would triumph and the identity of the graceful people who befriend the travellers.

In early August, Terry was getting well underway with plotting his science-fiction serial in more detail. The production





team was excited by his ideas, and on Thursday 8 August producer Verity Lambert arranged that *Doctor Who and the Mutants* should be extended from six to seven instalments as this would better express the writer's narrative. An aspect to which Terry paid particular attention was the radiation-suited Daleks, the nominal 'monsters' of the piece. "I'd been a cinema-goer all my life," explained Terry in *Doctor Who Magazine*, "and loved going to what were rated in those days as horror movies. Whatever the creature was, somewhere in your heart of hearts you know it was a man dressed up, so my first decision was to take the legs off." Writing his scripts, Terry tried to come up with something which looked different, and as inspiration he recalled seeing the Georgian State Dancers performing; this troupe, formed by Iliko Sukhishvili and Nino Ramishvili in 1945, had performed the traditional dances of what was then the Soviet Republic of Georgia on tour since the early 1930s, visiting the UK in 1959 and making television appearances. In particular, Terry

**Below:**  
The Thals  
(from L to  
R): Dyonî,  
Temmosus  
and Alydon



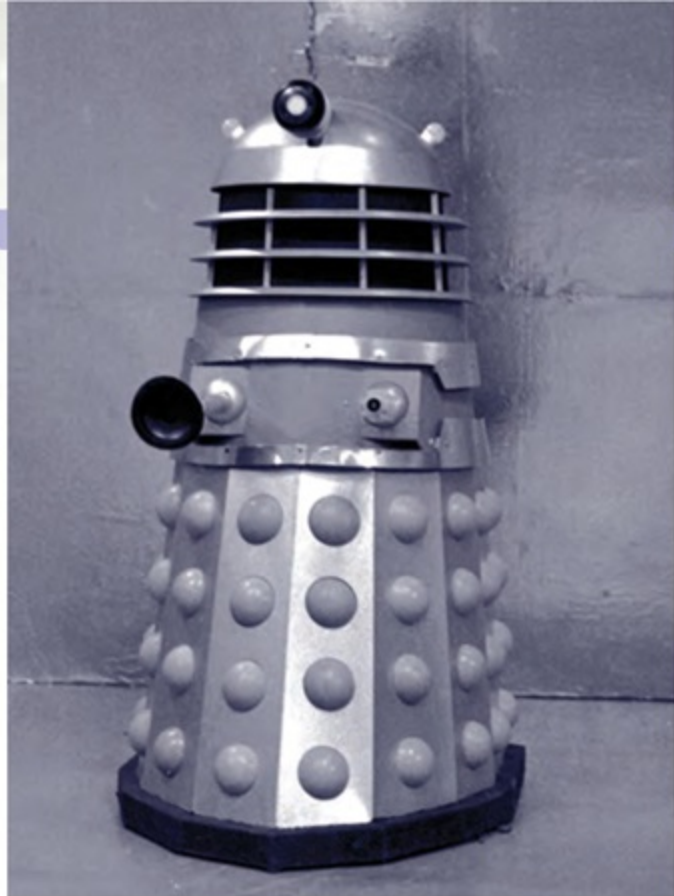
Nation remembered the manner in which the long skirts worn by the ladies had made them appear to glide around the stage.

While developing his scripts, Terry received a call from Eric Sykes, one of the creative forces behind *ALS*; in 1961, Nation had written *It's a Fair Cop*, Eric's first starring radio series. Eric was presenting a BBC/Swedish Television Service variety special entitled *Wish You Were Here!* from the luxury liner *Svea Jarl* as it sailed from Stockholm to Helsinki – and he wanted Terry to help him with some additional material. With this comedy assignment sounding more exotic than a new children's series, Terry accepted the offer. He quickly wrote his *Doctor Who* scripts at the rate of one a day, and at the end of the week headed off to join Sykes and prepare material ready for recording on 28 August (the show was broadcast on Saturday 7 September).

## Extra dialogue

Nation's scripts were very close to the finished production. The camera script for the first instalment was entitled *Doctor Who Serial 'B': Episode 1: The Dead Planet*; none of the scripts carried a serial title. The script also noted that when working at the control panel, 'Doctor Who [is] looking at his little notebook'; this was the book containing the ship's codes referred to in *The Cave of Skulls*. In an early version of the script, there was a close encounter between the Doctor's party and the Daleks towards the end of the episode. In the rehearsal script for Episode 2, the dialogue between the travellers in the instrument room was different. The Daleks were introduced as 'four hideous machine like creatures. They are legless, moving on a round base. They have no





human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands. (We have seen these arms before, moving up behind Barbara.) The creatures hold strange weapons in their hands. One of them glides forward. It speaks with an echoing metallic voice.' When Ian tried to escape, 'The Dalek weapons come up as one. They make a hissing noise as they fire. The picture goes negative.' The rehearsal script lacked much of the dialogue in the cell where the Doctor's party discussed the Daleks. The Daleks' dialogue was written in a more human, less mechanised way in the rehearsal scripts; they would comment "very puzzling", "which we presume...", "you may sit down", "no, no... that won't do" and "we seem to be making some progress" during their interview with the Doctor. The rehearsal script for Episode 3 had extra dialogue between the Daleks in the Council Room about Susan's return with the drugs. Much of the dialogue between the Thals as they set up camp was a later addition. The scene in which the travellers destroyed the "microvoice" link was also different; the Doctor openly commented about his agreement with Ian in trusting the Thals, the Doctor questioned Ian about his concern for the Thals and there was no subterfuge on

Susan's part as she attacked the Daleks' hidden microphone. The Doctor and Ian removed a creature from the immobilised Dalek and 'eventually with the cape, the Dalek is no more than a shapeless huddle in the corner'. At the end of the script, 'A piece of the cape falls aside and we see a large glistening claw. It resembles the webbed foot of a frog. It clenches and unclenches. Then it is still.'

In the rehearsal script for Episode 4, after the Daleks spring their trap in the reception hall, there was more dialogue between Ian and Alydon (originally called Vahn) about the Daleks' reasons for attacking. The closing sequence at the Thal encampment was substantially different from the broadcast version with alternate dialogue and Susan getting medication from the ship to treat wounds. When Ian asked about the Doctor's own world, the old man cryptically says "Ah!" and continued, "Earth is my fixing point. From there I can plan my own return... and I will return one day." In the camera script for Episode 5, the creature in the swamp had 'two huge malevolent eyes'. At the start of the rehearsal script for Episode 6, Ganatus (originally called Kurt) speculated on the disappearance of Elyon

**Left:**  
The Dalek casings are powered by static electricity.

**Below:**  
Ian explores the seemingly abandoned Dalek city.





(originally Zhor), thinking that maybe he ran away frightened. In the rehearsal script for Episode 7 (later revised on Friday 3 January 1964), the dialogue between Ian and Ganatus about the death of Antodus (originally Ven) was different. After the Daleks' defeat, the Doctor's speech to Alydon was different: "The Daleks have now become part of your history... and your war has become part of mine. Strange. You fight bravely, you Thals, but this may not be your final war, you know. In my planet, which is older than yours, we have not yet reached that final understanding whereby all races can live in peace. I am afraid we must always fight, my friend."

On Monday 16 September, a revised plan for the first six serials was drawn up. The second serial was now to be directed by experienced staff director Christopher Barry; Rex Tucker had asked to be taken off the show during August. Christopher Barry's appointment as a director for

**Below:**  
The Daleks  
destroy Ian's  
stolen Dalek  
casing.



*Doctor Who* came partially through Sydney Newman, head of television drama, who recalled a dramadoc serial entitled *The Net* which the director had shown him the previous year when looking for work at ABC. "I don't mean to be derogatory about *Doctor Who* in any way," explained Chris Barry in the fanzine *The Frame*, "but I would have said yes to the *Epilogue* if I had been offered it at that point."

## Totally demoralised

**A**nother more junior staff director, Richard Martin, had been appointed to direct the fourth story; Richard's love of science-fiction and fantasy had led to him being involved in discussions about the creation of *Doctor Who* with then-producer Rex Tucker some months earlier. Richard had only directed a single play, and was about to work as an assistant director on an outside broadcast version of *Hamlet* to be taped at Elsinore in Denmark during September/October for transmission the following April.

By the third week of September, the schedule for the new series was revised. Because of revisions on the first serial, it was unlikely that Anthony Coburn would be able to complete his scripts in time for it to enter production as the second serial. As a result, the document dated Monday 16 September was amended by hand. Terry Nation's expanded seven-part serial, referred to as *The Mutants*, was now brought forward to run second. Verity Lambert was delighted with the Dalek scripts, recalling in *Doctor Who Magazine*, "It was like a proper thriller serial. Every episode made you want to read the next one."

One person who was less than happy about the scheduling of *The Mutants* as





**Left:**  
Ian and the  
Thals struggle  
to prevent  
Barbara being  
crushed by  
a door.

the new Serial B was Donald Wilson, head of drama serials and Verity Lambert's immediate superior. "Donald Wilson called us in, and we assumed he was going to say that Terry's story was terrific," explained Verity in *Doctor Who Magazine*. "He looked at us and said, 'I think this is one of the worst things I've ever read. It's utterly appalling. It can't go out.' David and I were both totally demoralised." The inclusion of the Daleks was precisely the sort of B-movie monster element which he and Sydney Newman had been hoping to get away from when developing the format for the series. Donald was forced to accept the serial for production when Verity explained that neither the scripts for *Doctor Who and the Robots* nor the third serial – John Lucarotti's *A Journey to Cathay* – were

ready for production. The producer and story editor were amazed; they liked Terry Nation's scripts and felt they were stronger than the first serial. With the first batch of scripts accepted from Terry, David Whitaker commissioned the writer for another serial, the historical *Doctor Who and the Red Fort*, on Tuesday 24 September; Terry did little work on this since he was not keen to continue on *Doctor Who*. By November he had been commissioned to adapt Ira Levin's *A Kiss Before Dying* for the new BBC2 channel, and was also attempting to join the writing team of *The Saint*, a popular filmed thriller series in production at Elstree Studios. On Friday 27 September it was noted that all the scripts for Terry Nation's Dalek serial were ready for rehearsal and required only minor rewrites.





'IN THE CITY, BARBARA  
BECAME TRAPPED IN AN  
UNDERGROUND CORRIDOR...'



The director whom Verity Lambert ideally wanted to use on Serial B was Richard Martin, who had far less experience in television direction but had an appetite for fantasy plays. However, she was overruled by Donald Wilson who wanted Christopher Barry to remain in charge. Chris was then completing a BBC Sunday afternoon thriller serial called *No Cloak – No Dagger* on which he was director and producer, and was scheduled to direct a serialised adaptation of J Meade Faulkner's *Moonfleet* (later renamed *Smuggler's Bay*) which would have extensive location work in Dorset the following year, and therefore he would need to be released from directorial chores on some of the later instalments. Because of this a compromise was arrived at; Chris would direct the early instalments of Serial B, while Richard would trail him to gain more experience. "I trailed Chris on the first three episodes – the BBC didn't trust me, quite rightly, so I sat and watched him direct," explained Richard in *Doctor Who Magazine*. "He didn't like the idea very much and wanted to get off it."

## Ridley Scott

**B**elieving that the format of the show had little durability, Richard Martin had mixed feelings about Terry Nation's scripts, noting "I thought Terry Nation's original idea was good, but I thought the story was a mess"; although he was fascinated by the concept of a devastated world, he was disappointed by the characters and dialogue. Furthermore, Richard's discussions with Verity soon made it clear that they had creative differences in terms of their approach to *Doctor Who*.

The first set designer assigned to the serial was latter-day movie director Ridley



Scott; his duties would also include all the special effects required, since Jack Kine of the BBC Visual Effects Department had indicated to Verity that he did not have the staff to handle the very effects-intensive new series. As such, many specialist props were designed by the set designer. Costumes were designed by Daphne Dare, taking over from Maureen Heneghan who had worked on the pilot and the first serial; Daphne had studied at the Bath Academy of Art and started working in theatre as a designer at the Bristol Old Vic and the Glasgow Citizens' Theatre before joining the BBC. Elizabeth Blattner remained with *Doctor Who* for a second serial in charge of make-up.

Ridley Scott's other commitments meant that he would not be available to work on the pre-filming at Ealing scheduled for the end of October, and the Design Department offered Verity Lambert another designer, Raymond P Cusick, to handle this work instead. Keen to have only one designer, Verity asked if Ray could be assigned to the whole serial instead. Born in 1928, Ray had trained at Camberwell College and had worked as an art teacher before becoming a theatre

**Above:** Ray Cusick's atmospheric set for the petrified jungle.



## Connections: Damage detector

► The Doctor and Susan are seen to operate the ship's fault locator for the first time, using it to isolate the damaged fluid link in 'K Seven'.



designer. He had joined the BBC Design Department as an assistant in May 1960 and became a fully-fledged designer in 1961 with the serial *Stranger on the Shore*.

To provide an incidental score, Barry commissioned Tristram Cary with whom he had just worked on

*No Cloak – No Dagger*; Sydney Newman had hated Tristram's strange ocarina score for the atomic thriller serial, but with Verity's help, Chris had him recommissioned for *Doctor Who*. Chris had heard some *musique concrète* which was becoming the new avant-garde sound from France and although he did not like it, he was intrigued by it. Knowing that Tristram produced electronic as well as conventional scores, Chris asked for a weird but simplistic electronic score. A few months earlier, the composer had been approached about *Doctor Who* by Rex Tucker with a view to composing the theme tune and the incidentals for the first serial. By 1963, Tristram had moved

**Below:**  
Susan has a  
frightening  
encounter.



his studio from London to Fressingfield in Norfolk and was able to borrow equipment from the BBC Radiophonic Workshop, with which he was on good terms. For the score of the serial – which used about 20 minutes of music in total – Tristram provided a series of electronic music cues, employing multi-track techniques from four tape recorders on some elements. In the fanzine *TARDIS* he recalled, "It started as a low budget show, so I got a pretty rotten fee... Recording schedules were tight, and scripts were usually late, and producers altered things all the time – but this was normal."

## Futuristic sets

**P**re-production began at the end of September. With the serial now referred to as *Beyond the Sun*, the team discussed various elements of Terry Nation's scripts. The notion of hydro-electric power for the Dalek city was expanded upon, and with the idea of the Thals having a thousand years of food stockpiled seeming unlikely, the reason for the race's famine was changed to crop failure. With the planet Skaro (derived simply from the word 'scarred') devastated by the war, it was reasoned that life could only have survived in the swamps since these were protected from the radiation by the mountains, and the animals which lived in the lake emerged mutated. There was a 'problem of the leeches' noted, and this aspect of the script was subsequently abandoned. All the Thals had originally been written by Terry Nation as being male, and it was decided that the writer would be asked to make one of them 'a gorgeous woman' to emphasise the race's grace and beauty. A romantic ending was discussed, concluding the close friendship of Barbara with Kurt, one of the Thals, by





having him present her with a gift. The Thals would demonstrate to Susan how to administer their anti-radiation drugs, and associate producer Mervyn Pinfield suggested that the Daleks should be powered by static electricity; this in turn led Chris Barry to suggest that the city floors should be metal, giving Ray Cusick some design ideas for the futuristic sets. The start of the fifth episode was deemed a little conversational. The team was also unhappy about the ending of the second episode, which closed on Susan hearing a knocking outside the ship again; since this had been used during the first episode, it was proposed to have the ship's doors open behind Susan as she looked at the scanner. The scene with the food machine in the first episode was suggested

by Chris Barry, who wanted to show how the travellers would live aboard the Doctor's ship.

At this stage, Terry Nation's story had eliminated the race of aliens who arrived at the conclusion, and now climaxed with the Daleks preparing to detonate another neutron bomb to destroy the Thals; the device was to be launched from the city and would come to rest by the ship in the jungle clearing. As such, the Daleks would now become the clear villains of the piece, and the Doctor would save the day, using his sense of perfect synchronisation to disable the device. A special effects breakdown on *Beyond the Sun* included the sonic booth behind a glass panel in the Daleks' instrument room where the Doctor and Susan would be tortured.

**Above:**  
The Doctor and Dyoni examine the Thals' historical records.



**Right:**

The police box prop on the jungle set.

The hand of a real Dalek was also described as being a 'large, glistening claw-like webbed foot of a Frog [which] dissolved into liquid'; Richard Martin was keen to show the mutant creature far more prominently and argued at length with Verity Lambert who only wanted the creature hinted at – largely for cost reasons, although she felt the mutated Dalek image would be 'far too nasty'.

In early October, a vague list of the first 52 episodes was assembled, covering nine serials. Serial B was Terry Nation's seven-part 'future' serial, referred to as *Mutants/Beyond the Sun* and to be directed by Chris Barry with Richard Martin on the first episode as well. At this stage, some of the titles for the serial's episodes were different to those used on the final programmes; a memo dated Friday 11 October on the 'Second Serial' referred to the sixth episode as *The Caves of Terror* and the final instalment as *The Execution*. With the show's début date now put back to Saturday 23 November, *The Mutants* would not begin broadcast until Saturday 21 December.

## Dalek operators

**O**n Monday 14 October, Chris Barry contacted the Joint Speech Research Unit of the Post Office regarding to getting samples of the synthetic voice generation on which they had been working and whether these could be suitable for the Daleks' tones. The team also started planning the film sequences for the serial which would occupy the week of Monday 28 October.

Casting began in mid-October, and at one point casting dancers as Dalek operators was considered. For the Thals, David Markham was considered for the part of the leader, Stohl, with Dinsdale



Landen – who had starred in a BBC serialisation of *Great Expectations* – a possible to play Kurt. Since the Daleks would have electronic voices, it would not be practical to have the actors inside the protective machines also delivering the dialogue since any effects microphone inside the prop would also pick up noises on the set... and dialogue from other actors. The solution to this problem was to have all the Dalek voices performed off-set by a single actor, Peter Hawkins. Peter had acted while at school and in the navy; his career had included work in the West End, but he was best known as a voice artiste on children's radio and television shows such as *Whirligig*, *Flower Pot Men* and *Captain Pugwash*.

In the final casting, the main guest star for the serial was Alan Wheatley who played the Thal leader Stohl in the third and fourth episodes. A former industrial psychologist, Alan was an established actor with pre-war television experience who had been a radio actor and announcer during the war. He had starred in the BBC's *Sherlock Holmes* and then became famous as the Sheriff of Nottingham in the film series *The Adventures of Robin Hood* before featuring in *Gilbert and Sullivan: The Immortal Jesters* and *The Six Proud Walkers*,

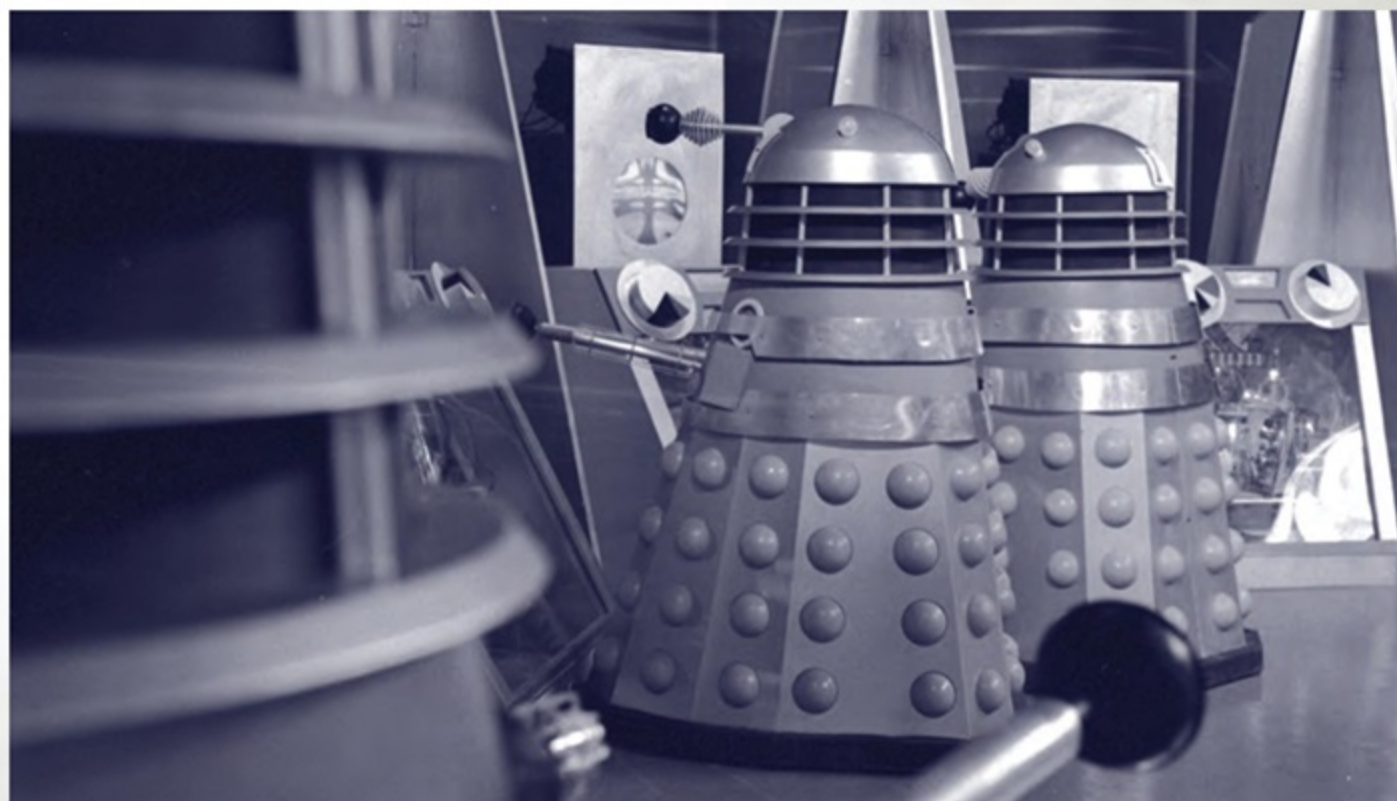


and his film career had included *Brighton Rock* with William Hartnell. Of the other prominent Thals, Australian actor John Lee was cast as Vahn, having starred as customs officer Jim Haworth in Chris Barry's series *The Net* as well as the earlier series *Golden Girl*; John had worked with William Hartnell in an episode of *The Flying Doctor* in 1959. When the production dates for the Dalek serial were changed, Dinsdale Landen had to drop out as Kurt and was replaced by Philip Bond, who had featured in ATV's *The Voodoo Factor* as well as *Rogue Herries* and *Walk a Crooked Mile* on the BBC. Marcus Hammond was cast as Ven, having just worked with Chris Barry on *No Cloak – No Dagger*, and another Dalek voice artiste was hired in the form of David Graham, whom the director had worked with on *Private Investigator*, *Compact* and *Moonstrike*; David had worked in the theatre in Britain and America and was now being promoted by his agent as a voice artiste, having provided voices on puppet shows such as *Supercar* and *Fireball XL5* and was then working on *Stingray*.

Virginia Wetherell was cast as the female Thal Dyoni; she had worked with Richard Martin before and was then working on the BBC satire show *What Next...?*

Four actors were hired as Dalek operators on the grounds of their small stature and muscular ability: Robert Jewell, Kevin Manser, Michael Summerton and Gerald Taylor. Robert and Kevin were Australians. Robert started off doing chorus work in Melbourne and in 1963 threw himself into the British acting scene; *Doctor Who* was one of the first jobs he was offered. Kevin Manser came to England in 1959 and worked on the stage; he was known to Chris Barry as a sensitive actor who reacted well to voices, and so was offered the part of a 'monster'. Gerald Taylor had recently trained at Bristol Old Vic and was working in rep in London; it was in rep that he met Richard Martin who offered him work as a Dalek, recalling Gerald's agility.

Concurrent with all the planning, on Wednesday 16 October, BBC controller Donald Baverstock agreed that *Doctor Who*



**Left:** For rehearsals, the individual Daleks were identified by having numbers stuck on their domes and reels of coloured tape under their aluminium bands.





**Above:** William Hartnell and Carole Ann Ford rehearse a scene on the Dalek city set.

could proceed to an initial 13 episodes on the basis of the pilot. As such, a two-part story would be needed to follow *The Tribe of Gum* (as it was then known) and *The Mutants*, should the series be cancelled at that point.

On Friday 18 October, Christopher Barry received a reply from JN Shearme of the Post Office's Joint Speech Research Unit, with a taped sample of synthetic speech for the serial. Two different techniques had been used; the first had employed a vocoder using low and medium monotone pitch, whereas the second had been generated using written characters via a computer which sounded less human but was more time-consuming to produce.

Richard Martin took the science-fiction of *Doctor Who* very seriously, and on Tuesday 22 October sent a memo to Verity, David and Mervyn about the TARDIS. In this, he offered some 'phoney science' as to how 'the ship is out of time but in space', postulating that the entrance portal of the police box is in time and space, acting like a gangplank or

compression chamber. To cross this requires an effort of will, otherwise the person will simply find themselves inside a normal police box. The police box was an 'anchor' for the ship in time and space, without which the travellers would meet God or go mad. Dr Who has only anchored it once, when he escaped from his own civilisation, and to do it again would probably mean the end of the series.

## Dalek designs

Peter Hawkins attended an experimental sound session to test Dalek voice treatments at Lime Grove Studio G between 10.30am and 1pm on Thursday 24 October. "We arranged a special experimental session in one of the sound galleries so that [sound supervisor] Ray Angel could play back to us several test treatments he'd come up with to see what we thought," recalled Chris Barry in the book, *Doctor Who: The Early Years*. Having heard the Post Office voice sampler, Chris Barry thanked JN Shearme for his help on Friday 25 October, commenting that while he liked the effect of the vocoder, the BBC would develop its own method of achieving a similar effect as some of the Dalek speech was needed live in studio.

At the start of October, initial discussions about the design of the Daleks had been held between Ray, Chris, Verity and Mervyn. Wary of the limited budget available, Mervyn suggested that the Daleks could be actors clad in cardboard tubing sprayed silver. Ray was unhappy with this notion because he wanted something which did not look like a man in a suit, and discussed this notion with his colleagues Ridley Scott, Gerald Streatfield and Mal Cornish. The designer also telephoned Terry Nation; he recalled that the writer was generally disinterested



beyond describing the movement of the Georgian State Dance Company.

The first design of Ray Cusick's was of a tubular Dalek about five foot 10 inches high; this had a plain skirt section, a bumpy midriff from which a single pincer arm projected, a flanged section and then a short head section incorporating an eye-lens. Verity Lambert apparently rejected this design as being too expensive and Ray was disappointed. However, it was agreed that it would be more comfortable for the actors inside the Daleks if they could be seated; this would also make the protective suits shorter and so break up the human form more. Ray's second design was shorter and more conical with a diamond patterned body, a larger head housing a larger lens and two double-jointed claw arms emerging from the body, which could possibly be operated by puppeteers. The proposed mechanical grab hands were soon replaced in the designs by a suction cup; "It wasn't originally going to be a [sink] plunger, but that was all we could afford," commented Ray in the 2006 DVD documentary, *Creation of the Daleks*.

Ray then refined his Dalek design to fit over a small tricycle; this had

separate 'death ray' and sucker manipulator arms positioned at different levels in the midriff section below the flanged section of metal gauze out of which the operator could see; when front-lit, the gauze would hide the actor inside. On the dome, the single eye lens now projected outwards on a stalk, and the casing was designed to allow a split so it could be opened. In a revised version of the design, indicator lights were added to the dome to show which of the creatures was speaking, following a suggestion made by Chris Barry. Ray aimed to keep his designs as simple as possible, reasoning that the more complex the Dalek suits were, the more could go wrong with them during the valuable recording time in studio.

Ray Cusick discussed the possible form of the Dalek with Bernard Wilkie of the

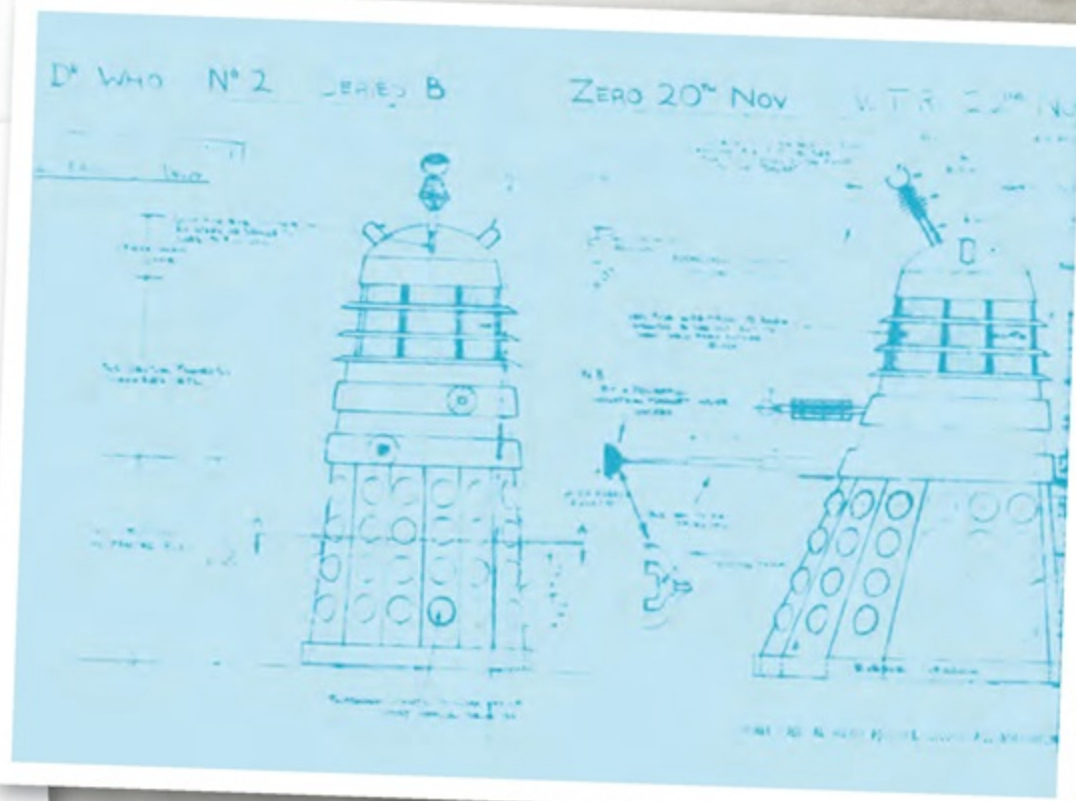
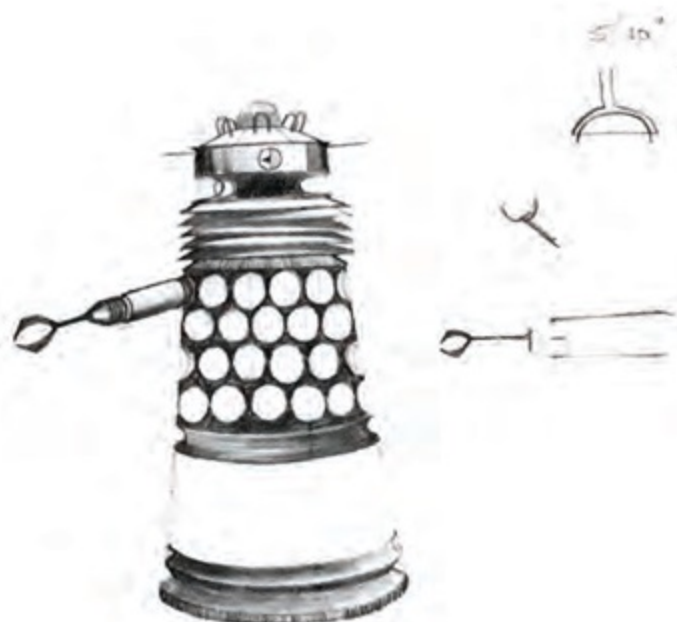
### Connections: Top security

► In *The Survivors*,

Susan explains that the lock on the ship has one right position and 20 wrong positions for the key to fit, and any mistake in its use would cause the lock to melt (this concept was apparently based on the 'thief-proof' pre-war design from Mason and Jones where the lock jammed if the key was turned incorrectly).

### Below:

Ray Cusick's early designs for the Daleks.





Visual Effects Department. They were joined in conversation one night by Jack Kine, the head of visual effects, and the three assembled a rough model at the start of October to give some indication of Ray's ideas; this version included items from around the Television Centre scenery block including an old GEC bakelite fan heater as the Daleks' head. Jack Kine suggested that for the construction of the Daleks, Ray should use Shawcraft Models who had worked on parts of the TARDIS set. Meeting with Bill Roberts of Shawcraft to discuss the project over lunch, Ray Cusick used a pepper pot on the dining table to demonstrate how the Daleks would move, and gave a similar demonstration to Chris Barry in the BBC canteen.

Ray's Dalek design had a curved skirt section which he envisaged being made in wood. Studying the drawings, Jack advised

that such curves could only be achieved using fibreglass, and so the designer turned the curves into a series of angled slats that could be made from plywood. Into these would be placed hemispherical bumps, which Ray had hoped could contain sequencer lights to flash when the Daleks got emotional. The detailed plans were passed to Shawcraft. Several of Ray's ideas had to be abandoned early on; Bill Roberts explained that the concept of the arms rotating around the body was beyond the available budget as were the lights in the skirt section, and neither he nor Ray could find an adult tricycle small enough to use inside the casing. Another notion of the designer's which had to be abandoned was of having a transparent outer skin and a highly reflective inner skin sandwiching a layer of lights; this would create the illusion for the viewer of seeing through the Dalek.

**Right:**

The four Daleks talk amongst themselves.





Shawcraft first created a one-foot tall and highly detailed model from which they started to create the moulds to form the prototype (which later became known as 'Shawcraft One'). This had a wooden base, and Ray Cusick was amazed to discover that Shawcraft had made the slats for the skirt section from fibreglass after all – largely because they did not have a carpenter available to do the job in wood. The break where the casing came in half was hidden by aluminium bands around the midriff. Most of the body was in framed ply with the dome cast in fibreglass. The gimballed arms were on the same level, rather than having the three-stage telescopic plunger arm mounted below the gun which was a Perspex and wire tube with an inner sliding mechanism. The casing was about four-foot six and suitable to conceal a small seated actor. The production team agreed to the prototype, and Shawcraft then had around three weeks to have the finished Daleks ready, with the final BBC design for the props completed on Sunday 27 October; the 'zero' date by which the Daleks had to be ready was Friday 22 November.

### Industrial magnet

**A**lthough Ray Cusick had really wanted six Daleks, the £500 budget for the creatures would only stretch to four. These props stood four-foot eight tall and were painted in silver with grey trimmings and light blue balls on the skirt section, and their fenders employed black carpet underlay. Each prop was designated a different number from one to four by dashes between the shoulder collars at the rear of the casing. The lights on the domes were Christmas tree lights covered by a ping-pong ball, operated from inside by the actor in sync with the dialogue; a



battery to power these was placed beneath the operator's seat, and was also able to run a small fan. Nevertheless, the heat inside the Daleks under the studio lights was tremendous, and the actors inside would wear minimal clothes. Dalek Three was fitted with a powerful industrial magnet housed in its sucker arms, allowing it to carry metallic items; it also had a working iris in its eye-stalk, installed after Bill Roberts phoned Ray to say that he had found such a mechanism in an old camera which he could install in one of the props by placing it inside a dog-food tin.

A meeting to discuss the effects requirements on Serial B was held in Verity's office on Wednesday 30 October, with those present including Chris Barry, studio lighting engineer Geoff Shaw and secretary Susan Pugh. Terry Nation's scripts also underwent further refinement from David Whitaker in his capacity as script editor; "Terry did write a good script, but David put a bit of substance into our main characters so they weren't sold short," said Verity in *Creation of the Daleks*. ■

#### Above:

The Thals have become a peaceful people in the aftermath of the war with the Daleks.



# Production

**F**rom Monday 28 October, a week of live-action filming for the serial was held at Ealing Film Studios on silent 35mm film, with Chris Barry and Richard Martin both involved in the shooting.

On Tuesday 29 October, stuntman Peter Diamond (with whom Chris Barry had worked on *The Love Lottery*, an Ealing

comedy filmed in 1953) filmed Ven's fall into the chasm having cut the rope he was hanging from; this comprised two short sequences which appeared at the end of the sixth episode *The Ordeal* and the start of the final instalment, *The Rescue*. Ray Cusick was disappointed by the model city made by Shawcraft from his quick sample drawing; "I wanted a complex structure of low metal towers, ramps and spires, quite





"WE HAD AN INKLING THAT THERE  
WAS SOMETHING SPECIAL  
ABOUT THESE DALEKS."



detailed," he recalled in *Doctor Who: The Early Years*. "A week later I was invited to look at the finished model, discovering to my horror they had reproduced my sketch to the letter. Everything I had drawn was there, but nothing more. And the result was painfully crude to look at." Nevertheless, model shots of the city were filmed to show the Doctor and Susan's view of them in the début episode, *The Dead Planet*, a night-time shot with operating laserscope for the fifth episode, *The Expedition*, and other establishing shots as seen by the Doctor's party in *The Ordeal*; in these later scenes, lights were played across the model

**Below:**

The original Dalek city model (inset) and the new version as seen in the broadcast episodes.

simulating the Thal attack. Similarly, various model shots of the lift shaft were pre-filmed for the fourth

episode, *The Ambush*, to show the cubicle ascending and descending – and the model statue falling on it from above. Friday 1 November saw Gerald Curtis filming a single shot as Zhor at Ealing; this was to be part of a split-screen shot, placing the Thal alongside the model whirlpool effect at the end of *The Expedition*. Other brief inserts included a printer producing ink traces from Susan's point of view of the ship's fault locator in *The Dead Planet*, the bubbling water and whirlpool in the swamp seen at the end of *The Expedition* and – with the water bags – at the start of *The Ordeal*, and also the petrified forest seen on the scanner in *The Dead Planet*. This last piece of film was also needed for the closing scene of *The Firemaker*, the final episode of the preceding serial which had by now been retitled *100,000 BC*.

On Thursday 31 October, Richard Martin sent David Whitaker three pages of notes about *The Expedition*; he suggested





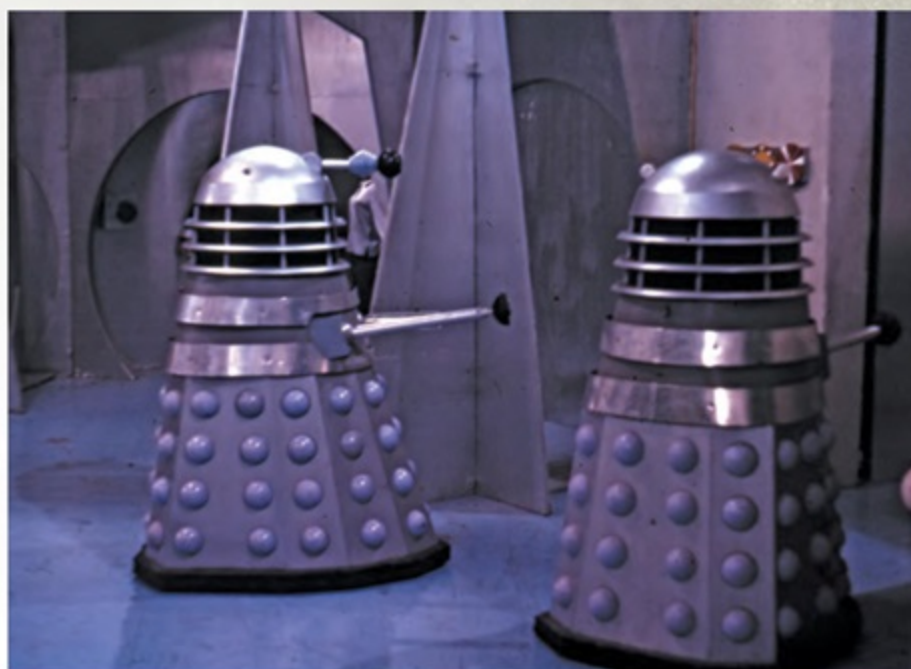
that the Thals' anti-radiation drugs could prove lethal to the Daleks and also proposed a sequence in the swamp where a snake could attack Barbara, only to be killed by Kurt. As filming reached its conclusion, a memo entitled *Amendment to Promotional Material: Dr Who* was issued on Friday 1 November; this gave the working title for Serial B as *Dr Who and the Mutants*. On Monday 4 November, it was arranged that the Dalek props should be photographed so that nine life-size blow-up images of the casings could be made to swell out Dalek crowd scenes in the later episodes of the serial.

Rehearsals began on Monday 11 November at the Drill Hall situated at 239 Uxbridge Road in Hammersmith, the same venue used for the previous episodes. From this serial, it became standard practice to rehearse from Monday to Thursday only, working 10am to 5pm each day. During rehearsals on Thursday 14, the regular cast of William Hartnell, William "Russ" Russell, Jacqueline Hill and Carole Ann Ford was issued with new contracts for another 12 episodes, spanning the fifth episode of *The Mutants* through to the end of the fourth serial.

### Ring modulator

The cast was somewhat disappointed by the scripts for the new story, and set about reworking elements of them with the production team; William Hartnell suggested that the Doctor could get Ian's name wrong, referring to him as "Chesterfield" rather than "Chesterton" in *The Dead Planet* – an idiosyncrasy which was later inserted into the script of *The Expedition* when the Doctor addressed him as "Chesserman".

Chris Barry recalled that Nation only attended rehearsals for his story once,



being busy on other writing projects. "I only met Terry Nation once. He seemed to have very little time for me – or the programme," commented Chris in *Doctor Who Magazine*, while Richard Martin noted of the writer in *Doctor Who Magazine*, "He was totally disinterested. He'd written it and that was it, and he didn't really want to talk about it."

Some pieces of Dalek dialogue were pre-recorded for the early episodes by Peter Hawkins and David Graham, with the first such session taking place from 2pm to 9pm on Wednesday 13 November at Lime Grove Studio R. This was the first time that Peter and David – who would go on to become great friends – had ever met. Generally, Peter voiced the higher register 'Dalek One' with David as the lower voiced 'Dalek Two'. Richard Martin had spent some time working with Brian Hodgson of the BBC Radiophonic Workshop to try to find suitable tones for the Daleks, and had considered using a throat buzzer to achieve a quality which would make the creatures in the cases sound like they were driven insane with claustrophobia. Speaking into sports commentators' lip mikes, the actors' voices were given a

**Above:** The Daleks prepare to release lethal radiation into Skaro's atmosphere.



**Right:**

The regular cast records a scene on the TARDIS set.



harsh electronic quality by passing them through an old Post Office ring modulator which chopped up their tones at 30 cycles per second; this technique was recommended by Brian Hodgson for the BBC Radiophonic Workshop that had used it for Jones-Jones, Multiple Aptitude Robot Number One – a robotic butler character

in the children's radio serial *Sword from the Stars* which had been recorded and broadcast between July and August 1963 on the Home Service. Sound supervisor Jack Clayton then added the final touches for the use of the modulated voices on the main recording. "We were creating something totally new and fresh," said

David Graham of the menacing and evil sounding tones which emerged from experimentation. There were notable changes made to the Dalek dialogue as written by Terry Nation; this was originally very fluid, but was amended to remove all contractions (eg "he's", "we're", "haven't") and make their speech more mechanical and staccato.

Also on Wednesday 13, the scripts for the final three episodes were sent out to the cast, along with a note that the names of the Thals were being revised for the whole serial. Stohl had become Temmosus, Vahn was now Alydon, Kurt had become Ganatus, Jahl was now Kristas, Ven was renamed Antodus, Daren had become Dyonis and Zhor was now Elyon. Rehearsal scripts had now been redrafted for the whole serial; none

## Connections: Key to victory

► In *The Ordeal*, the Doctor uses Susan's key for the TARDIS to short-circuit the Dalek equipment, outside the Dalek city. It

is destroyed but he says can easily make another one later.





of these bore a story title beyond the description 'Serial B'.

As with *100,000 BC*, *The Mutants* was recorded at Lime Grove Studios in Studio D. "It was very, very cramped which meant you had sets one on top of another," recalled Chris Barry in *Doctor Who: The Early Years*. "You tended not to have room to use cameras on cranes, so you had to rely on pedestals just to get them in there. And Lime Grove had big, heavy, lumbering cameras with turrets on the front, so you had to check positioning very carefully." The first two recordings, directed by Chris, were also attended by Richard.

## TARDIS interior

**T**he recording of *The Dead Planet* on Friday 15 November required only the regular cast, and a photocall of the four regulars on the set of the TARDIS was conducted in the afternoon. The recording itself then took place from 8.30pm to 9.45pm as with all the episodes of the serial. After a shortened filmed reprise from the end of *The Firemaker*, the episode title and Terry Nation's writer credit were superimposed on a panning shot across the petrified jungle; this shot began with the cameras slightly over-exposed to give a 'bas relief' effect. Following this came a recording break to reset the cameras to normal. A wind machine was used to create a slight breeze, notably in a cutaway shot of Ian, and especially brittle props crafted from sugar were made for the petrified flowers studied by Susan. The dead creature – later named as a Magnedon – was a very expensive four-foot long prop, and was later kept by Verity Lambert in her production office at Television Centre.

To show the travellers looking at the Dalek city, a process called inlay was

used; inlay involved a masked-off section of the picture being created, into which an image from another camera could be electronically inserted. As such, the cast stood to the right of frame, a black mask was placed on the left of the picture, and a photocaption of the model city mixed in. Another recording break was scheduled before the scene where Ian comforted Susan in the forest; this allowed repositioning of the cameras, while William Hartnell and Jacqueline Hill moved to the control area of the ship for the next scene. The hand which tapped Susan on the shoulder belonged to production assistant Michael Ferguson.

The TARDIS interior set had been expanded from the first serial with the addition of a seating area where the spherical astrolabe was now placed on the eagle pedestal and the food machine (made by Shawcraft) was stationed. The ship's scanner monitor was fed with a panning shot of the forest on film. When the Doctor removed the mercury fluid link from beneath the ship's console, one of the cameras was juddered to simulate the vibration hitting the faulty vessel. A further recording break allowed the regulars to

**Below:**  
The dead Magnedon, discovered by the travellers.





## THE MUTANTS

STORY 2

"I WAS SWINGING THE SUCKER ARM  
AROUND AND IT CAUGHT ON ONE  
OF JACQUELINE HILL'S BOSOMS!"



move from the control area to the jungle clearing between scenes; this was covered by a fade to black, something which was advocated for midway through each episode to form a natural break during each instalment and so be suitable for the insertion of commercials on overseas stations.

## Episode remount

**T**he Dalek city set employed a painted backdrop showing the rest of the city on the street set, while the metallic corridors inside (aluminium paper on plywood) were given false 'forced perspective' backdrops and also camera eyes which – manipulated by scene crews – followed Jacqueline Hill as she moved along; a mirror was also used to achieve some of the low-angle corridor shots. Some of the doors were hinged at their lower corners while others were sliding doors, again manipulated by stagehands; one of these was the translucent lift door onto which a silhouette of Barbara was shone, and then the image blocked off to imply that she was in a descending cubicle. The Dalek sucker arm seen at the end of the serial was also manipulated by Michael Ferguson. As with the rest of the serial, apart from the final episode, the climax faded to black with the 'Next Episode' caption appearing on a black background prior to the closing roller caption. The concluding part of the recording was also captured on 16mm film to use as the following weeks' reprise.

Rehearsals for *The Survivors* commenced from Monday 18 November in Hammersmith, with William Russell celebrating his 39th birthday on Tuesday 19. The cast was now joined by four Dalek operators who spent the week rehearsing as Daleks by sitting on chairs, with only a



**Left:**  
A Dalek corridor set with a forced-perspective backdrop.

vague idea of the machines they would be required to operate on the recording.

During the week there were various changes made to the script, adding more dialogue for Barbara about her trip through the Dalek city, the debate between the travellers about there being something *inside* the metallic Daleks, and also Ian's attempts to walk in the cell. Susan's description of the complex TARDIS lock was not present in the rehearsal scripts.

Unfortunately, the recording of *The Dead Planet* had been plagued by induction – an effect where talk-back from the production assistant's headphones on the studio floor was clearly audible on the soundtrack of the videotaped programme. Although this effect was not uncommon – and could indeed be heard in places on the remounted version of *An Unearthly Child* – in this instance it was more severe. Donald Wilson viewed the recording at the start of the following week, and on Monday 18 November his verdict was that 'the induction experienced is so bad as to make the recording unsuitable for transmission.' It was quickly decided that *The Dead Planet* would be re-recorded the week after *The Escape*; rehearsals were too



far advanced that week for *The Survivors* and Christopher Barry was not available the following week. This knock-on delay of one week to all subsequent episodes also meant that the filming of the model city – which the production team had been disappointed with – could be remounted, and half-a-day's silent shooting was scheduled for the start of December. It was also noted that *The Ambush* was going to be a complex and difficult programme to edit on videotape since Christopher Barry was planning lots of short insert shots using inlay; every edit on the videotape cost the team in the region of £60 towards the cost of a replacement tape. As such, the production team had been hoping to make this episode out of sequence and have the output of the 405-line cameras at Lime Grove captured directly on 35mm film which would allow easier and cheaper editing. However, since *The Ambush* had now been pushed back to Friday 13 December, this meant a clash for resources with *A Present from Father*, an episode of the popular medical drama

*Doctor Finlay's Casebook*, which would need to be resolved.

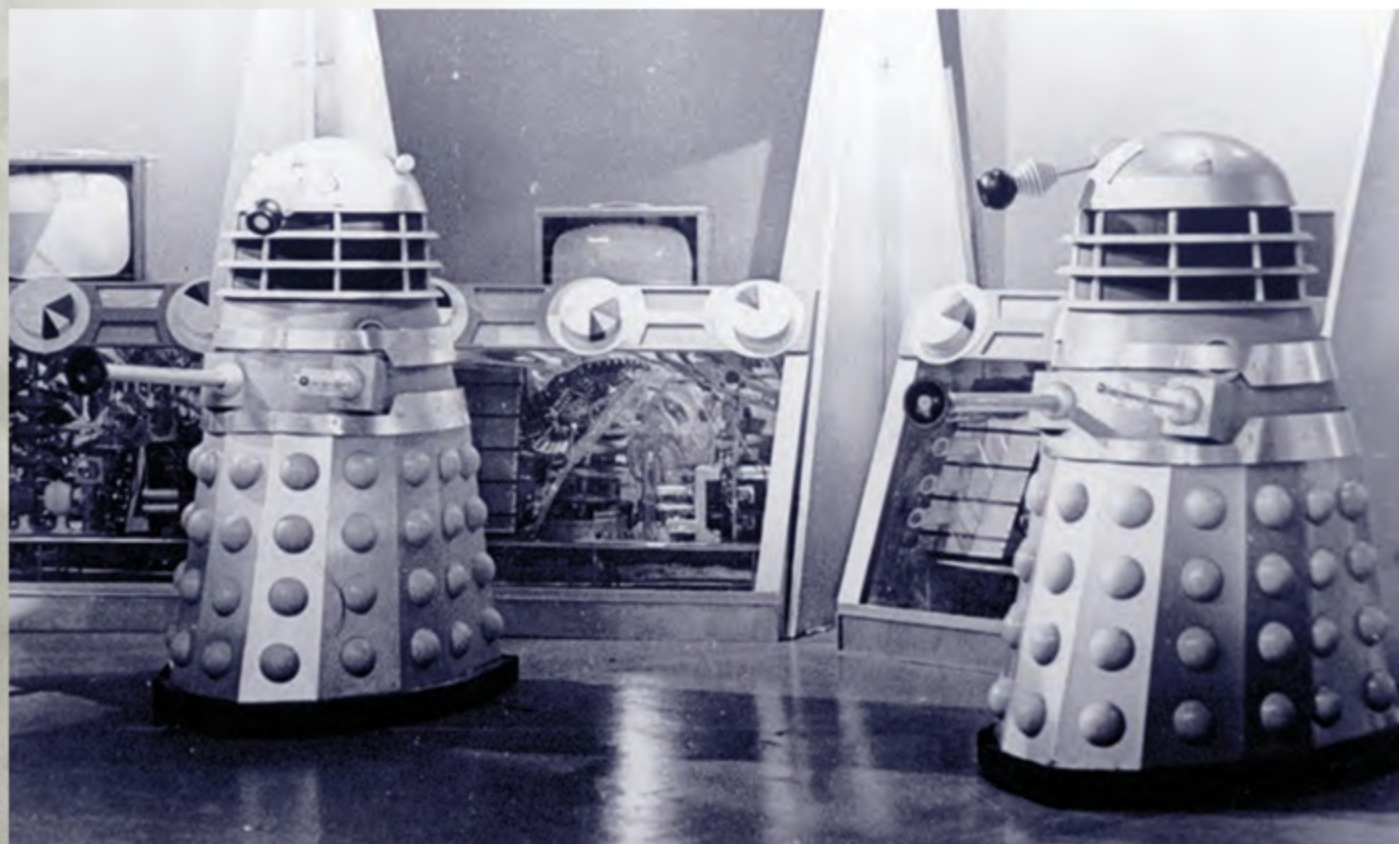
Peter Hawkins and David Graham recorded the Dalek dialogue for *The Escape* on Wednesday 20, and since the first episode was now to be re-recorded, Carole Ann Ford took the opportunity to have the costume she had worn changed for the rest of the serial, and on Wednesday 20 purchased a different blouse to that which she had worn for the original version of *The Dead Planet*. The remount of *The Dead Planet* caused concern for Jackie Hill as this meant she would be released a week later than planned from her contract, and – thinking that *Doctor Who* might not be renewed – was already planning a film role in the New Year.

## First impressions

The cast saw the Daleks for the first time when Shawcraft delivered the four props to the car park at Lime Grove Studios for the recording on Friday 22 November. At this initial meeting,

### Right:

The regular cast members were initially unimpressed by the appearance of the Daleks.







the four operators were seated in the bases of the casings; “We thought they were hysterically funny,” recalled Carole on the DVD commentary. Russ was similarly unimpressed by what he saw, commenting in *Doctor Who Magazine*, “We didn’t think the Daleks would work at all, because our first sight of one was without its top, with an actor sitting in it, pushing it around on castors, and they had a lavatory plunger as their deadly weapon. It seemed ludicrous.” However, in *Doctor Who Magazine*, Verity commented, “We had an inkling that there was something special about these Daleks.” Chris Barry was happy with what he saw, noting in *Doctor Who Magazine*, “I was very enthusiastic about what Ray made of the Daleks. They were so practically constructed and relatively easy to handle.” Verity was delighted when the first monsters in her new series were fully assembled, with the top halves in place over the base. “The Daleks came alive. The actors inside started to chase each other around the car park,” she said in the 1976 book, *The Making of Doctor Who*, “We all wanted to get into them and become Daleks!”

William Hartnell immediately saw how these creatures could prove popular with children. “They did prove a bit of a problem,” recalled Carole of the Daleks’ arrival in studio for the 1993 documentary, *30 Years in the TARDIS*, “They couldn’t always necessarily see where they were in relation to everyone else.” To differentiate between the four Dalek props in studio, Chris Barry and his crew had numbers fixed to their domes during rehearsals and reels of coloured tape inserted between the aluminium neck bands (in years to come, photographs of these rehearsals given to illustrators meant merchandise appeared with Daleks sporting small round speakers in place of the tape reels). The Dalek operators larked around in their machines; in fanzine *DWB* Issue 44, Robert Jewell recalled, “I was swinging the [sucker] arm around to do something and it caught on one of Jacqueline Hill’s bosoms! She squealed a bit and I said, ‘Cup B, Cup B, Cup B’. It was a bit of a joke for quite a while.”

However, any levity amongst the cast and crew was forgotten when at 7.04pm, news came in that John F Kennedy, the

**Above:**  
A tight squeeze  
for Barbara and  
the Thals.



## Connections: Looking good

► The Doctor is seen to wear spectacles for the first time in *The Dead Planet* and again in *The Ambush* (although William Hartnell's earliest publicity photographs for the series in costume also depict the Doctor wearing glasses).



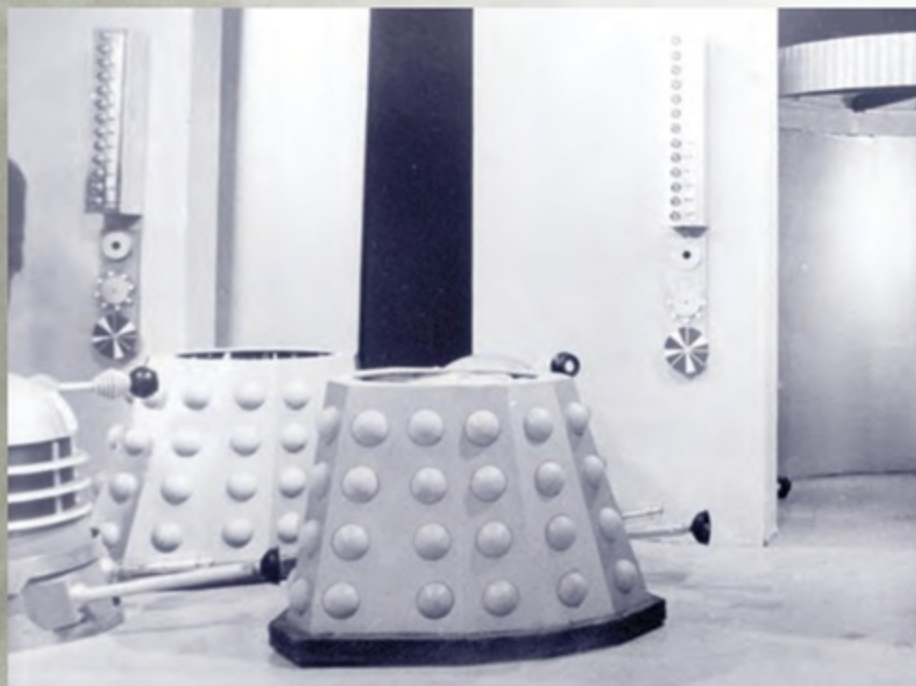
charismatic president of the USA, had been shot in Dallas. A further bulletin at 7.26pm announced that Kennedy was dead. In the control room, Verity and her production team tried to find out what was happening from ITN news reports; that evening, senior BBC executives were at a Guild of Television Producers function at the Dorchester Hotel and so the BBC continued transmitting

the comedy series *Here's Harry* along with further announcements.

*The Survivors* began with the filmed reprise shot at the end of the previous week's abandoned recording, over which the title and author credit were superimposed. In the scene where the Daleks fired their weapons at Ian, the camera was over-exposed which made the image of Russ turn negative. In the Dalek control room, a monitor had been built into the consoles behind a circular mask and relayed images from a camera on the cell set; another monitor showed a filmed loop of howlround feedback

### Below:

The Dalek operators have gone for lunch!



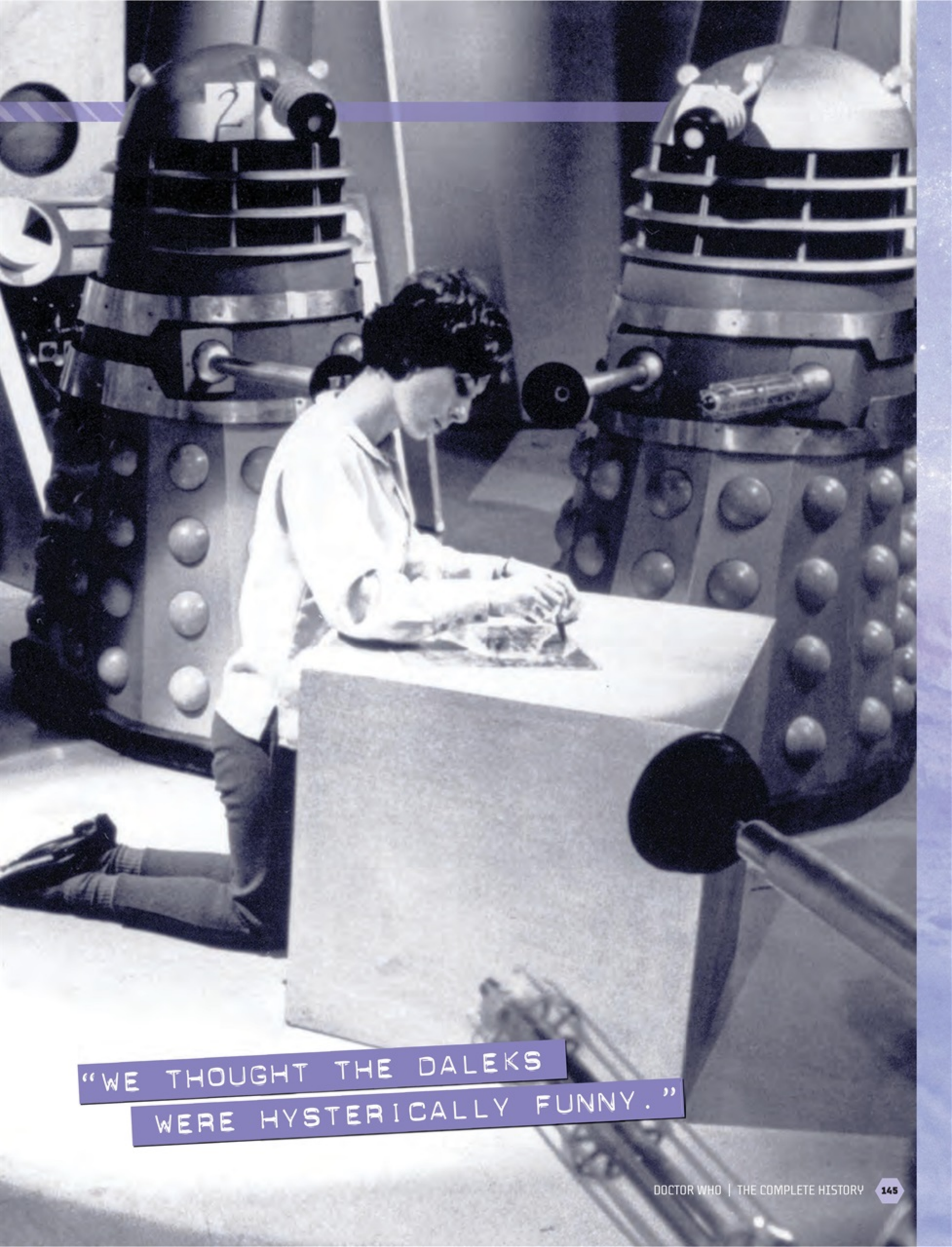
and distortion patterns of the sort which had been employed in the series' title sequence. For Susan's trip back to the ship through the storm, lighting effects were used to simulate lightning and extra Chris Browning appeared as Alydon to save John Lee having to be hired. For some of this sequence, the technique of having Carole run on the spot against a moving backdrop was used to make the set appear larger than it was, and the actress scratched herself on the branches; Susan's point of view was represented by the model forest seen in previous episodes. A recording break was scheduled to allow Carole to move from the forest set to the adjoining partial TARDIS set, with Russ delivering a line of dialogue in voice-over as Susan thought back to Ian's words. In the aftermath of the tragic events of the day, the production team did not hold its usual after-studio drinks.

## Broken finger

Two days after *Doctor Who's* debut on the BBC, rehearsals for the third episode began on Monday 25 November and saw Richard Martin take over as director; he was excited by the visual and conceptual potential of the series, but felt very frustrated by the emotional development of the characters. "Richard was quite a young man," recalled Jacqueline Hill in *Doctor Who Magazine*, "and I think the limitations of the show used to depress him quite a lot."

Once again, the Dalek props were not available for rehearsals, having been returned to Shawcraft for modification after their first studio session. The main change made to the Daleks was that swivelling castors rather than wheels were added to their bases, allowing the casings to turn on the spot; this facility was tested out





"WE THOUGHT THE DALEKS  
WERE HYSTERICALLY FUNNY."



**Right:**

The travellers are suffering from radiation sickness.



during the week by Michael Summerton. In addition, William Hartnell had cut his finger on the edge of a metal band around one of the Dalek props, so these edges were now to be protected with tape.

Various changes were made to the rehearsal script during the week; in the Daleks' dialogue, references to the travellers as "visitors" were changed to "prisoners". Other changes included expanding the dialogue between the Thals as they set up their encampment, particularly with regards to the origins of the Daleks and the Thals and also the fact that they left their plateau four years ago. The later scene at the Thal camp was also expanded with material about finding the Magnedon and Antodus' fear of the dark.

With the Dalek props now available, an extra sequence was pre-filmed at Ealing on Tuesday 26 November for the fourth

episode, *The Ambush*, to allow better control of effects work. This was the scene of the Daleks burning through a door from the corridor into the lift room, and required three of the Dalek operators: Robert Jewell, Kevin Manser and Gerald Taylor. Supervised by one of Bill Roberts' Shawcraft team, one of the Daleks was fitted with a probe device in place of its plunger arm. The Daleks then had to destroy the casing which had contained Ian, so one of the props was given a false, pre-cut upper section which could collapse on cue. This film was then edited on Thursday 28 and dubbed on Friday 29.

The studio recording for *The Escape* took place on Friday 29 November at Lime Grove Studios.

"Studio D was a nightmare. It was totally inadequate for this sort of programme," commented Richard Martin on the serial's



DVD commentary; as such in preparing his camera scripts he had relied on effects which could be achieved through reliable theatrical means rather than television technology. Tempers between director and producer flared in the studio control gallery, and at one point Verity halted recording because she objected to a character's headgear. "I broke my little finger thumping the desk, telling her to get lost!" recalled Richard in *Doctor Who Magazine*. Verity apologised to Richard for her behaviour and indicated that in future she would view his recording on a monitor in a separate room; however, she maintained that her intervention had been right.

### Strange Dalek hand

**T**he episode began with a filmed reprise from *The Survivors*, over which the opening captions were shown; apart from the opening titles and this reprise, this was the first episode of *Doctor Who* made with no other filmed inserts. A recording break was scheduled after Susan offered the Doctor some water. The screens in the Dalek instrument room again relayed scenes from the cell set, using a mirror to get overhead shots of the prisoners. The overpowering of the Dalek was a complex scene which required several recording breaks. After the creature had been immobilised, the operator inside crouched down inside the casing as it was opened by Hartnell and Russell. After a recording break, Russell swapped positions with the operator to be seen inside the bottom half of Dalek 3. During another break, Russ got out of the casing and went off-set to deliver his electronically modulated lines while the original operator took over again. The strange Dalek hand seen at the end of the episode

was a joke shop gorilla glove covered in Vaseline, again operated by Michael Ferguson. Ray Cusick had conceived that the Dalek creature would look like a brain with tentacles, but Verity overruled the full depiction of the mutant.

As rehearsals for the remount of *The Dead Planet* began from Monday 2 December, Chris Barry returned as director. Only the regular cast were required for the week. Various changes were made to the remounted script for *The Dead Planet*, dropping some of Ian and Barbara's discussion about the Doctor, the Doctor scorning Barbara's sense of honour, and the Doctor and Ian's discussion about the uses of mercury. During the food machine sequence, the Doctor's comment about the bacon being English was an ad-lib from William Hartnell. Peter Hawkins and David Graham pre-recorded their Dalek dialogue for *The Ambush* on Wednesday 4; notably this introduced the phrase "they are to be exterminated" replacing the scripted "they are to be destroyed" (prior to this, one Dalek had referred to "extermination" in *The Escape*).

In tandem with rehearsals, the filmed inserts of the Dalek city were remounted on Monday 2 December at Ealing. Ray Cusick helped Shawcraft with the new model, a far larger, more detailed affair, some 20



**Left:**  
A Dalek on  
the control  
room set.



feet square. More convincing mountains – based on the Alps – had been crafted from fibreglass, and the city employed cut-up containers purchased from Woolworths, with sawdust as soil and dry ice mist. The film was edited on Wednesday 4.

Apart from the script changes, the new film of the city, Susan's revised outfit and some amended TARDIS decor, the remounted recording of *The Dead Planet* on Friday 6 December was effectively the same as the earlier session; this episode was recorded little over a fortnight before transmission.

Various changes were made to the rehearsal script for the delayed fourth episode, *The Ambush* which was rehearsed from Monday 9 December in Hammersmith. The most notable differences were in the closing scenes at the Thal encampment and also adding the fact that the Dalek inhabited by Ian was to be magnetised to the floor. During rehearsals, Peter and David recorded their Dalek voices for *The Expedition* in Studio R at Lime Grove on Wednesday 11 December. By now, Michael Summerton wanted to

**Below:**  
Two Daleks discover their lift is out of service.



drop out from being a Dalek operator and was to be replaced from the fifth episode by Peter Murphy Grumbar – who would be credited as 'Peter Murphy'.

Unlike the previous episodes, *The Ambush* was made out of sequence in two segments on Friday 13 December, with the output of the electronic cameras captured on 35mm film rather than videotape. During camera rehearsals, photographs of the travellers and Thals were taken for use in the following instalment. Two-and-a-half minutes of material was film-recorded first with William Hartnell, Jacqueline Hill, Carole Ann Ford and the four Daleks for the early scenes in which the travellers made their escape into the lift room; the Dalek occupied by Ian this week was not the one used in the previous episode. *The Ambush* began with a filmed reprise from the end of *The Escape* which was longer than the broadcast version; a different take of the pan to the Dalek hand began earlier with the Doctor's party moving off, the opening captions being shown over this.

## Bug-eyed monster

**I**nlay was used for many of the shots with the open-fronted elevator. As the lift rose or fell, the centre section of the picture was moved upwards or downwards. Inlay was also used for the split-screen shot where the Dalek gunfire burnt the wall beside Ian in the reception hall; film of corroding metal was placed on the right of the picture beside Russ. In the closing scenes, there was a costume change for Jackie Hill, with Barbara wearing a different blouse for the remainder of the serial.

Philip Bond had been fitted with his blonde wig on Saturday 14 December. During rehearsals for *The Expedition* from Monday 16 December, the Dalek voices for *The Ordeal* were recorded on Wednesday 18.





The studio recording of *The Expedition* on Friday 20 December opened with a filmed reprise from the end of *The Ambush*, and as the camera panned across the travellers' faces, the opening captions were superimposed. The stills taken the week before were shown on monitors in the Dalek control room set; there were problems with the sound equipment in studio which plagued this scene, forcing it to be recorded again. There was a recording break scheduled after Alydon and Ian's fight to allow the cameras to be moved. For the point of view shot of the Dalek that was the test subject for the Thal drug, Camera Three was fitted with a rotating prism lens; this was then masked off with a circular inlay effect. To add to the effect, the camera lens was defocused and then refocused. To swell out the number of Daleks, the photographic blow-up versions were placed in the background of the control room. Another recording break came after the Daleks decided that they would explode another bomb, to move cameras to the jungle clearing, while a third break – before the scene in the primeval swamp – allowed Jackie Hill to change costumes again, with the actress donning Thal trousers for the rest of the story. For the swamp, a three-inch deep

lake with a black waterproof PVC base had been constructed in the studio, and a two-way pump installed to circulate the water; in this was placed a rubber swamp creature with illuminating eyes which rose up when inflated on cue. "It made me jump but also made me laugh as well," recalled Verity of the monster when interviewed for *30 Years in the TARDIS*. The other creature killed by Ian was represented by stock film of a caterpillar; this five-feet of silent 35mm film had been shot by noted Belgian natural history documentary maker Armand Denis for his African wildlife BBC series *On Safari* which had been on air since 1957. A final recording break allowed the lighting to be altered between the shot of the party going to sleep at night and waking next morning; the food which the Thals ate was a two-pound slab of cheddar cheese. Inlay was used again to show Ian, Elyon and Ganatus looking at a photocaption of the pipes leading up the mountainside, and Elyon's death screams were pre-recorded. Following struggles to complete the final scenes because of problems with boom mikes, the recording was completed and the cast and crew departed for a week's holiday over Christmas.

One of the viewers watching *The Survivors* at home on Saturday 28 December was Sydney Newman, who was furious to see precisely the sort of 'bug-eyed monster' rubbish in *Doctor Who* which he had wanted to avoid. The following Monday, Verity Lambert was summoned to see him and berated for her poor choice of scripts. "I laid down the rules that she was not to have bug-eyed monsters... and then she

**Left:**  
The Thal  
encampment.

### Connections: Old enemies

► The Daleks and Thals are introduced as the native races of Skaro, the 12th planet in its solar system. The Daleks were originally known as Dals and had been teachers and philosophers, while the Thals were warriors who had become farmers.







**Above:**  
The travellers  
discover a  
metal monster.

came up with these Dalek things and I was livid," recalled Sydney in 1984. However, Verity forthrightly stood up to her superior, explaining about the background of the Daleks, mutated creatures only surviving because of their protective machines, and also why the situation had necessitated the use of what she felt was a strong script. The head of television drama respected her spirit, and from then on left her largely to her own devices on the series.

Richard Martin took over as director for the final two episodes of Serial B with the commencement of rehearsals for *The Ordeal* on Monday 30 December.

On New Year's Eve, Donald Baverstock agreed to a further 10 episodes of *Doctor Who*, bringing the run up to 36 of the envisaged 52 shows. Having viewed *The Escape* at a special screening, the BBC controller indicated that he was not entirely happy with the series' content; he asked that in future he should be provided with outlines of further stories, and that the scripts should be geared more

towards drama arising from the differences in experience and knowledge of the travellers in comparison with those they encountered.

David Graham and Peter Hawkins taped the Dalek voices for *The Rescue* on New Year's Day. Final alterations were made to the script for *The Rescue* on Friday 3 January, while during rehearsals on *The Ordeal* various changes were made, notably Ian helping Barbara on the rock ledge inside the caves.

## Positive response

**T**he *Ordeal* was recorded at Lime Grove Studio D on Friday 3 January. The tunnel sets for the serial were designed by Jeremy Davies who deputised for Ray Cusick as designer on the instalment. Following the filmed reprise, the opening captions were superimposed over the new material of the ground by the lake. For some of the shots of the caves, photocaptions were used, while inlay was added to one shot of Ian's party moving along through the caves to add a rocky roof and floor; for the sequence of Ganatus climbing down to the new cavern, mirrors were used to achieve some of the high-angle shots. Lightweight prop debris was dropped from above during the rock fall, and in the scene where the Doctor shorted out the Daleks' equipment with Susan's TARDIS key, a flash of light was superimposed from another camera on the instrument room set. Richard Martin used 'creeper' attachments on the cameras to achieve low-level shots of the Daleks in the control area. During the closing scenes in the caves, Jacqueline Hill broke off part of the polystyrene rock face in her hand. Recording breaks were scheduled before the scene of the Daleks detecting movement, and the 'Next



Episode' caption was shown after the picture had faded to black.

Positive response to the Daleks increased with broadcast of *The Escape* on Saturday 4, and audiences substantially rose for *Doctor Who*. On Monday 6 January, Sydney Newman was ready to admit that he had been wrong about the serial and congratulated Verity Lambert on the 'splendid progress' the series had made. People he spoke to were enjoying it (although he himself did not like the 'blonde fairies') and he enjoyed the reasoning which went into the travellers' immobilisation of a Dalek in *The Escape* which he had watched on Saturday. The same day, Verity Lambert arranged to have two of the four Dalek props put in storage at Ealing along with some of the control panels from the city sets, just in case they would ever be needed again. Around this time, Donald Wilson also apologised to Verity for his earlier comments about the script. "Donald [came] up to me after the Daleks had taken off and [said], 'You obviously understand this programme better than I do. I'll leave you to it,'" she recalled in *Doctor Who Magazine*.

During rehearsals for the final instalment, *The Rescue*, which were held from Monday 6 January, various refinements were made to the scripts. The farewell sequence between the Doctor's party and the Thals was expanded, and the

Doctor's bemoaning of "this senseless, evil killing" replaced the scripted line of "then we've failed. We're finished".

The recording of *The Rescue* on Friday 10 January brought *The Mutants* to a close. For this episode, while the title was shown over the filmed reprise of Ian struggling with the rope, Terry Nation's credit was then superimposed over the newly-recorded action which followed. When Ian looked through the fissure to see the pipes of the Dalek city, his viewpoint was represented by a photo caption of a pumping station. Recording breaks were scheduled before the scene where Ian's party met up with the Thals, after Ian's party get through the closing door, during the attack on the Daleks (to place two of the Daleks on their sides with their bases away from the camera), before the scene back at the Thal camp, and then before the dematerialisation of the ship. This effect was achieved by cross-fading from a photo caption of the police box in the clearing set to the empty clearing set – the first time this effect had been achieved in studio. During the final break, Carole Ann Ford changed into her costume from the first part of *An Unearthly Child* which she would wear in the next episode. Following the short scene in the minimalist set for the TARDIS, the 'Next Episode' caption was shown over a shot of the ship's control area. ■

## PRODUCTION

### Mon 28 Oct–Fri 1 Nov 63

Ealing Film Studios: Stage 3 (Film inserts to inc City Model, Petrified Forest Model, Lift Model, Chasm, Whirlpool)

**Fri 15 Nov 63** Lime Grove: Studio D (*The Dead Planet* [unbroadcast])

**Fri 22 Nov 63** Lime Grove: Studio D (*The Survivors*)

**Tue 26 Nov 63** Ealing Film Studios: Stage 2 (Corridor/Lift Room)

**Fri 29 Nov 63** Lime Grove: Studio D (*The Escape*)

**Mon 2 Dec 63** Ealing Film Studios: City Model [remount]

**Fri 6 Dec 63** Lime Grove: Studio D

(*The Dead Planet* [remount])

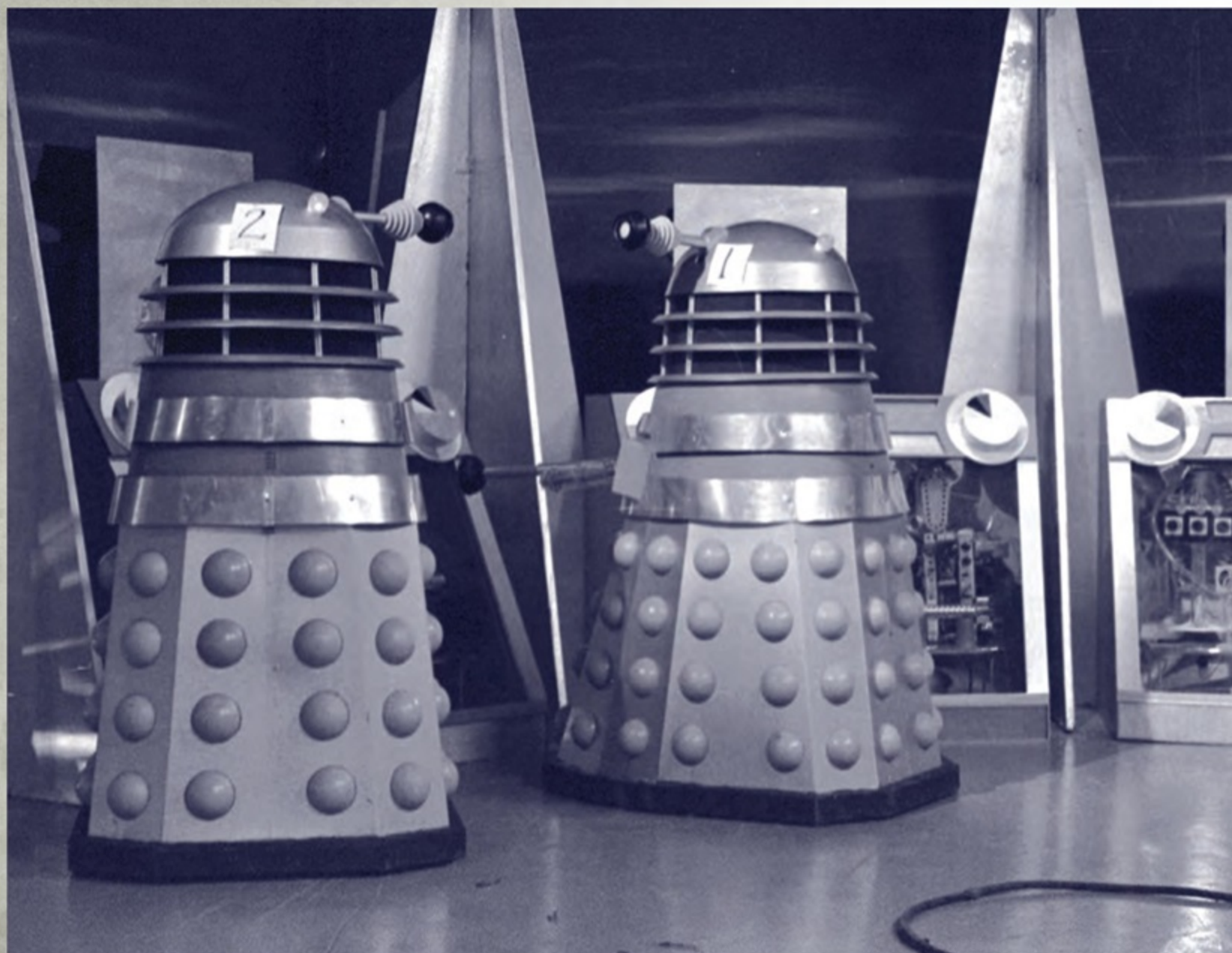
**Fri 13 Dec 63** Lime Grove: Studio D (*The Ambush*)

**Fri 20 Dec 63** Lime Grove: Studio D (*The Expedition*)

**Fri 3 Jan 64** Lime Grove: Studio D (*The Ordeal*)

**Fri 10 Jan 64** Lime Grove: Studio D (*The Rescue*)





# Post-production

**Above:**  
Daleks '1' and  
'2' wait for  
their cue.

**Right:**  
John Lee, as  
Alydon, on the  
jungle set.

**O**n Monday 30 December, Chris Barry edited *The Expedition* between 6.30pm and 9.30pm; the instalment originally ran to 24'41" but was then shortened by 10 seconds to remove a fade to black at the end of the scene where the Daleks confirmed that they could not use the Thals' drug. ■





# Publicity

▶ Following rehearsals for *The Survivors* on Thursday 21 November 1963, at 5pm the regulars joined Verity Lambert and David Whitaker for a press conference to launch *Doctor Who* at Room 222 in The Langham, a BBC building opposite Broadcasting House. A photocall for the Daleks was held the following afternoon at Lime Grove Studios.

▶ During the afternoon camera rehearsal for *The Escape* on Friday 29 November, a photocall was held which focused on the Thals (all of whom – apart from the recently cast Philip Bond – sported blonde wigs), but also including several shots of William Hartnell (who was not in full costume).

▶ William Hartnell taped a radio interview for *Northern View* on Tuesday 17 December. On Thursday 19 December, the *Radio Times* ran a small preview item entitled *Dr Who on the Dead Planet* which set the scene for the new adventure. To increase the profile of the Daleks – which were yet to fully appear on screen – Verity Lambert's team arranged for a special photocall to be held between 10am and 1pm on Monday 23 December. Kevin Manser and Robert Jewell joined the crew, setting out from Threshold House with Dalek One and Dalek Two to interact with members of the public doing their Christmas shopping at Shepherd's



**Left:**  
Two Daleks  
tussle over the  
last cauliflower  
down  
Shepherd's  
Bush Market.

Bush Market. "The two operators of the Daleks were a little 'worse for wear,'" recalled production secretary Val Speyer in the fanzine *TARDIS*, "and the results were absolutely hilarious. Matters came to a head when one of the Daleks decided to get on a bus!"

▶ Visiting Lime Grove Studios for the studio recording of *The Ordeal* on Friday 3 January was schoolboy fan Steven Qualtrough, who took part in a photocall with William Hartnell.

▶ Taking a break from rehearsing the final episode of the serial, William Hartnell pre-recorded an appearance for the children's programme *Junior Points of View* on 8 January (also his 56th birthday) at Television Centre Presentation Studio A. This edition, broadcast the following day, saw the show's star in character talking about the Daleks (one of which was operated by Kevin Manser) in some special dialogue written by Terry Nation.



**Right:**  
Schoolboy  
Steven  
Qualtrough  
meets William  
Hartnell at the  
BBC's Lime  
Grove Studios.

► Verity Lambert decided to make a philanthropic gesture and donate the two Daleks which the BBC would no longer need to the Doctor Barnardo's Home at Stepney Causeway; the transportation of Dalek Two and Dalek Four up to Ilford was covered in the press and on *Blue Peter* for the edition broadcast on Monday 10 February. *A Home for Two Darleks* [sic] featured in the *Daily Mirror* on Tuesday 4 with a BBC spokesman declaring of the Daleks, "We will give two to Dr Barnardo's and keep the others in storage." This was followed by Ann Kenny's *Da-lek-day-at-Bar-nar-do's* in the *Daily Express* the next day; the Daleks had attracted crowds of onlookers when transported across London by van, and a photo of the delighted youngsters with their new playthings appeared. "Who knows when they will appear again? Probably Dr Who knows," quipped a BBC spokesman.

► "We've had a lot of letters asking what was going to happen to the Daleks that appeared in *Doctor Who* and where they were going to go," said Valerie Singleton, one of the hosts of the BBC's children's magazine programme *Blue Peter* on Friday 7 February, pre-recording a show in Television Centre Studio 2 for transmission on Monday 10. Three of the Daleks, operated by children from the Doctor Barnardo's Home, entered the studio to the strains of the *Doctor Who* theme, as Val explained, "Two Daleks were given by the BBC to



Doctor Barnardo's, and it's no good writing for any more because there aren't any."

- Saturday 8's *Daily Mail* had an item by Lionel Clay entitled *If You Want to Buy a Dalek Try the BBC* in which it was announced that the Daleks were to be marketed in kit form. Wednesday 12 saw Kevin Manser operating a Dalek – apparently the last of its race – at the BBC's Television Theatre in the space-themed grand finale of the BBC children's variety show *Crackerjack* which was broadcast the next day; this saw comedy actor Peter Glaze playing an eccentric old scientist who travelled by pillar box in a sketch written by Leslie Crowther (who ended up adopting the Dalek as his pet at the end of the sketch).
- Friday 14 February saw another *Blue Peter* item recorded for broadcast on Wednesday 17; Christopher Trace and Val Singleton showcased "two jolly good models of Daleks" made by viewers Charles Cresswell and Robert Barton, with Chris declaring, "I think they deserve *Blue Peter* badges." Also on Friday 14, Terry Nation was interviewed by Vincent Kane for a two-minute item in the following morning's *Good Morning Wales* on the Welsh Home Service.



# Broadcast

► *The Dead Planet* was broadcast on Saturday 21 December, running against the final episode of the widely networked ABC family serial *Emerald Soup* on ITV while other areas were screening a variety of shows like *The Adventures of Robin Hood* (TWW) and *Tales of the Wizard of Oz* (STV). Ratings for *The Dead Planet* were comparable to those for the final parts of *100,000 BC* – around six million. Nevertheless, some of the viewers took far more notice of the new futuristic narrative. Terry Nation watched the episode at home, having forgotten much of its detail as he had no desire to remain working on the series; he had attended one playback of an episode at which Ray Cusick recalled the writer to have been “unenthusiastic”. However, Terry found that the broadcast had a nicely eerie quality... and was amazed to get a phone call immediately after the broadcast finished from a friend who asked, “What on Earth was that?”

► With *Emerald Soup* concluded, the ITV regions largely fell back on non-networked repeats of old series for the 5.15pm slot from Saturday 28 December; ATV in London and Teledu Cymru (plus Westward from the following week) opted for the 1956 film series *The Buccaneers*, Border scheduled 1962’s *Sir Francis Drake*, TWW and Southern also selected *The Adventures of Robin*

*Hood*, ABC screened editions of the sci-fi puppet show *Space Patrol*, and similarly Anglia scheduled editions of *Fireball XL5*. However, this was the week that the BBC would fully reveal the Daleks in *The Survivors*. This episode saw the first references to *Doctor Who* in the industry charts compiled by Television Audience Measurement (TAM) when it was noted as the top-rated BBC programme in the Granada region of the north, although not in the week’s top ten most-watched programmes.

► By the New Year, news of the Daleks was rapidly spreading and the broadcast of *The Escape* on Saturday 4 January saw audiences swell by over two million; this week, *Doctor Who* was followed directly by *Juke Box Jury* now that *The Telegoons* had concluded its run. Once again, *Doctor Who* was the BBC’s top-rated show in the Granada area.

## Below:

The moment the Daleks were revealed in their full glory in the second episode, *The Survivors*.





On Saturday 11 January, the audience for *Doctor Who* shot up by another million with almost 10 million people tuning in to watch *The Ambush*. By now, there was a torrent of mail to the BBC about the Daleks, mainly from younger viewers; this was then forwarded to Terry Nation by the sackload. Reaction to this sudden success from within the BBC was mixed. Huw Wheldon, head of documentary and music, was quick to realise that the Daleks were a hit with the children whereas some other executives had concerns about their monstrous appearance and monotone voices; Wheldon would later cite the four great triumphs of television as the *Quatermass* serials, the detective series *Maigret*, truculent *What's My Line?* panellist Gilbert Harding and the Daleks.

The previous week's *Junior Points of View* item promoted further correspondence, with the show noting on Thursday 16 that *Doctor Who* was a major topic for discussion as children sent in their Dalek pictures.

With the broadcast of *The Ordeal* on Saturday 25 January, *Doctor Who* scooped over 10 million viewers for the first time; by the end of the serial, the show's audience had increased by 50%. On Monday 27 January in the *Daily Mirror*, Richard Sear described *Dr Who* as 'splendid children's stuff. It has a lurid flavour, like any small boy's dreams of adventure... the latest

episode finished with a smashing cliffhanger – one of the heroes was screaming his head off at the end of a rope dangling in an abyss'. On the same day, the BBC Northern Ireland programme, *Six-Ten*, had a one-minute videotaped report in which Rupert Miller spoke to David Penprase about building his own Dalek. A couple of days later, the production office was informed that a Dalek was wanted for the light entertainment series *Hi There!* which was due to stage a live show from Television Theatre on Tuesday 4 February. The host, Australian entertainer Rolf Harris, had not seen the Daleks in action and attempts were made to arrange for him to view the film recording of *The Ambush*, although in the event the Daleks' appearance was abandoned due to lack of planning time (despite Peter Hawkins being booked to do the voice of the Dalek which would be opened to reveal Harris).

*The Rescue* concluded broadcast of the serial on Saturday 1 February, with Anglia replacing *Fireball XL5* with repeats of the earlier Gerry and Sylvia Anderson series *Supercar*.

The serial sold strongly overseas as 16mm film recordings, with Spanish and Arabic dubs available from 1967. Spanish language versions of early episodes of the series were prepared; the episodes were entitled *El Planeta Muerto*, *Los Sobrevivientes*, *La Huida*, *La Emboscada*, *La Expedición*, *El Ataque* and *El Rescate*. The serial was initially available



**Left:**

The Doctor examines some samples and declares the soil fit for growing crops.

until the end of 1973. From 1985, North American stations also screened the serial as a two hour 41-minute compilation entitled *The Dead Planet* which lacked the final TARDIS scene.

- Clearance was given for the first, second, third, sixth and seventh episodes of the serial to be erased on Thursday 17 August 1967, with BBC Enterprises confirming that *The Expedition* could be wiped on Thursday 17 July 1969. Sometime before 1976, the 35mm film of *The Ambush* was also destroyed. BBC Enterprises retained both English and Arabic prints and negatives of all seven episodes, but by spring 1978 decided that there was no further marketable potential in retaining these. The 28 cans of film were labelled 'withdrawn, de-accessioned and junked' at

Villiers House and left for disposal. Fortunately, these were spotted by Ian Levine, a devotee of the show, who was looking to purchase copies of the old episodes for his private use. Acting quickly, Ian enlisted the help of John Bridger of the BBC Film Library to ensure that the films were preserved; BBC Enterprises had not checked if the programmes had been retained by the BBC Film Library, and had not offered them back as available prints. The BBC retains 16mm positive prints of all seven episodes, and negatives apart from *The Rescue*; the prints are stored field recordings apart from suppressed field prints for *The Expedition* and *The Rescue*. A scene with the Daleks from *The Expedition* also exists as a 35mm film insert prepared for *Blue Peter*, as does a Spanish print of *The Rescue*.



## Right:

A Dalek serves lunch to the prisoners.

## Below:

Carole Ann Ford and William Hartnell rehearse their capture by the Daleks.



- ▶ In late 1964, a deal was struck to adapt the serial into a film, released in 1965 as *Dr Who and the Daleks*, and starring Peter Cushing in the title role.
- ▶ The first Dalek serial was then screened under the title *The Coming of the Daleks* as part of the event *Doctor Who: The Developing Art* at the National Film Theatre on Saturday 29 October 1983; episodes were subsequently screened at other arts cinemas across the UK (eg Tyneside on Sunday 11 December 1983). *The Survivors* was screened at Bradford on Friday 8 June 1984. The serial aired as part of satellite channel BSB from April 1990 and later appeared in episodic, and both one-part and two-part compilation versions on UK Gold from October 1993. It was then screened again at the National Film Theatre as a tribute to Terry Nation on Tuesday 3 June 1997.
- ▶ In September 1999, it was planned that one of the elements in BBC2's theme night for *Doctor Who* would

be the repeat of a single episode from the series' monochrome era. Various candidates such as Episode 1 of *The Web of Fear* [1968 – see Volume 11] and *The War Games* Episode Ten [1969 – see Volume 14] were discussed by the production team, but BBC2 controller Jane Root wanted to screen the Doctor's first encounter with the Daleks. Rather than an episode which ended on a cliffhanger mid-story, the team decided to show the final episode, *The Rescue*, with a special introduction to recount the story so far. A nominal half-hour slot was allocated, with the production team being informed that *The Rescue* was a long episode, running over 26 minutes, and as such suitable to schedule with the 'story so far' section and comments from host Tom Baker taking the time up to around 28 minutes. However, what the team had been given was actually the duration for *The Ordeal*; *The Rescue* was far shorter, around 22 minutes, which left a four-minute shortfall. Thus it was decided to re-edit the start of the episode and insert four minutes of material from the end of *The Ordeal*.





► A montage of material from the first six episodes was assembled by associate producer Stephen McGinn and ran to one minute seven seconds; a narration track for this was then recorded by actor Peter Jones (well known in sci-fi circles as the voice of the Book in *The Hitchhiker's Guide to the Galaxy*) at Barclay House in Manchester on the morning of Thursday 11 November 1999, two days before transmission. The following day, Stephen's team started re-editing *The Rescue* on digital equipment. Unfortunately, it transpired that there had been a fault in allocating the machine's memory, with approximately two minutes from the middle of *The Rescue* not being retained on the edit suite; this material covered Ian's party meeting Alydon's group in the city and Barbara becoming trapped beneath a closing door. With the deadline to compile a broadcast version looming, the team constructed a print of just under 25 minutes duration. This included

around five minutes' of material from *The Ordeal*, opening with the scene of the Doctor and Susan held captive by the Daleks. Apart from the missing two minutes from the middle of the episode, *The Rescue* also lost the opening writer caption and the closing 'Next Episode' caption; new title and writer captions were superimposed over material from *The Ordeal* showing Barbara leaping the chasm to join Ian. The new version of the episode was aired on Saturday 13 November 1999, late in the evening, and garnered only a very small audience.

► Following the death of Verity Lambert in November 2007, BBC Four lined up an evening of programmes to celebrate her career on Saturday 5 April 2008; this included the first three episodes of *The Mutants*, with the remaining four episodes aired in the early evening from Monday to Wednesday the following week.

### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
<b>The Dead Planet</b>	Saturday 21 Dec 63	5.15pm-5.40pm	BBC TV	24'22"	6.9M (67th)	59
<b>The Survivors</b>	Saturday 28 Dec 63	5.15pm-5.40pm	BBC TV	24'27"	6.4M (78th)	58
<b>The Escape</b>	Saturday 4 Jan 64	5.15pm-5.40pm	BBC TV	25'10"	8.9M (45th)	62
<b>The Ambush</b>	Saturday 11 Jan 64	5.15pm-5.40pm	BBC TV	24'37"	9.9M (29th)	63
<b>The Expedition</b>	Saturday 18 Jan 64	5.15pm-5.40pm	BBC TV	24'31"	9.9M (27th)	63
<b>The Ordeal</b>	Saturday 25 Jan 64	5.15pm-5.40pm	BBC TV	26'14"	10.4M (29th)	63
<b>The Rescue</b>	Saturday 1 Feb 64	5.15pm-5.40pm	BBC TV	22'24"	10.4M (25th)	65

### REPEAT DETAILS

**The Rescue**<sup>1</sup>      Saturday 13 Nov 99      10.30pm-10.55pm      BBC Two      24'47"      1.6M (-)

<sup>1</sup> This was a new edit that included material from *The Ordeal*.



# Merchandise

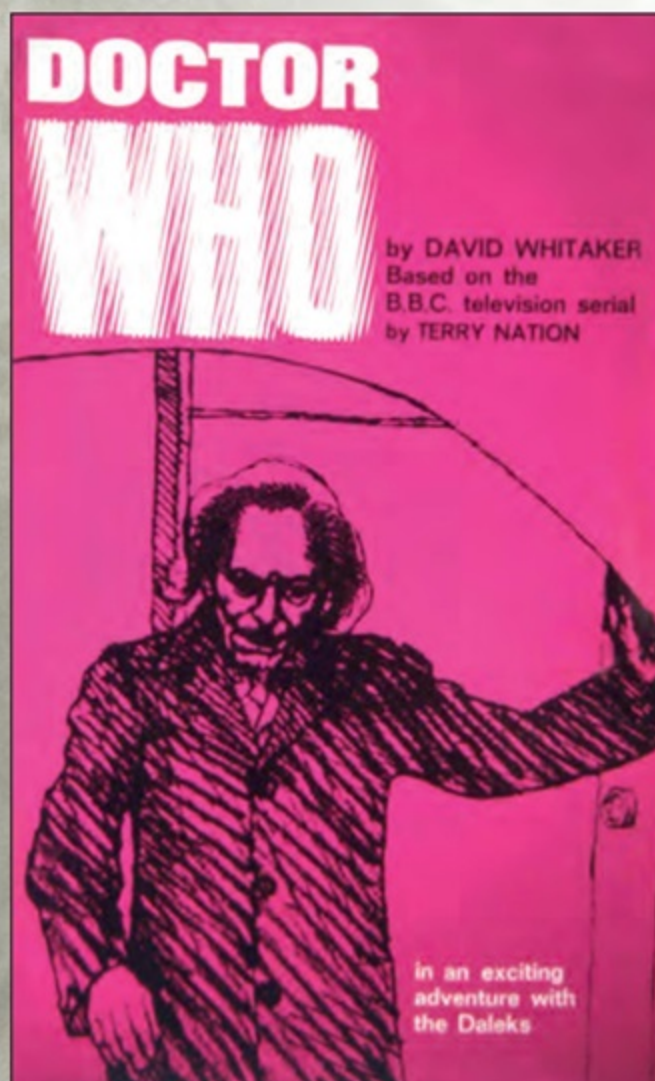
**Below:**  
(From left to right) The cover to the hardback novelisation published by Frederick Muller Ltd; Chris Achilleos' cover for the Target paperback; and Peter Archer's cover for the 1965 Armada paperback.

**B**y Wednesday 12 February 1964, David Whitaker had been visited by A R Mills, a deputy editor of the publisher Frederick Muller Ltd to discuss having several of the *Doctor Who* serials issued as novelisations. When Terry Nation expressed no desire to adapt his own work, David agreed with him that he could take on this task himself. The BBC cleared this on Wednesday 15 April. David's novelisation, *Doctor Who in an Exciting Adventure with the Daleks*, was first published by Muller on 12 November 1964, concurrent with the broadcast of the

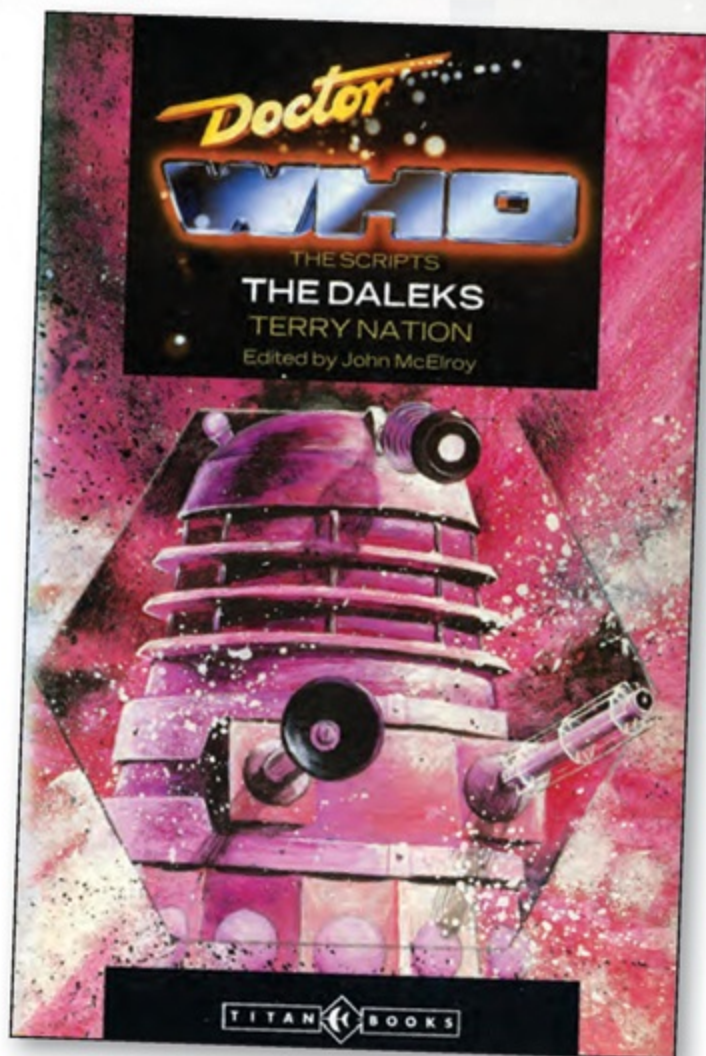
television sequel, *The Dalek Invasion of Earth* [see Volume 4]. To make the book more of a stand-alone item, David Whitaker created a new background for the Doctor and his companions and presented the story in the first person as told by Ian. Ian Chesterton was now a research scientist who came across tutor Barbara Wright in the fog on Barnes Common where Barbara and her pupil, Susan English, had been involved in a traffic accident. An old man, who turns out to be the Doctor, was also present, loitering around a police box which turns out to be the TARDIS. Another innovation of David Whitaker's was the Dalek leader, a

being which inhabited a casing made of glass, revealed in the closing sequences. With a cover and interior illustrations by Arnold Schwartzman based closely on BBC publicity shots, the first edition had a pink slip cover, whereas the reprints which followed after healthy sales had a green/grey cover.

The paperback rights were sold to Mayfair Books for its juvenile Armada range, and the paperback appeared in October 1965 with a new cover and interior illustrations from Peter Archer. A Dutch hardback edition, *Dr Who en de Daleks* translated by Tuuk Buijtenhuijs, appeared from Uitgeversmij of West-Friesland in 1966 (with illustrations by Herson). Also in 1966, American and Canadian hardback editions were licensed to Soccer Books and Saunders respectively. A North American paperback with a photomontage cover by Paul Weller (featuring toy Daleks fitted with sparklers) appeared from Avon Books in July 1967.







In 1972, Universal-Tandem acquired the rights to republish the title and the two others from Muller as part of its new junior Target paperback range. Retitled *Doctor Who and the Daleks*, the book spearheaded a new range on 2 May 1973; the Schwartzman illustrations were retained inside, but a new cover painting using a publicity shot of William Hartnell from *The Celestial Toymaker* [1966 – see Volume 7] and Daleks from Ron Turner's comic strip *The Daleks* in *TV Century 21* was created by illustrator Chris Achilleos. A hardback library edition was also issued by Allan Wingate, while in June 1975 White Lion publishers issued another hardback – strangely jacketed by artwork featuring the face of Tom Baker's Fourth Doctor.

The new range was marketed abroad, appearing in Belgium from Unieboek as *Doctor Who en de Daleks* (translated by

Ronald Cohen with the reversed Target artwork) in December 1974, in Turkey from Remzi Kitabevi as *Doktor Kim ve Dalekler* (translated by Reha Pinar with the Target artwork) in April 1975, in Japan from Hayakawa Publishing Inc as *Jikau Dai Chi Tataka!* (*Space-Time Big Bloody Battle!*, translated by Yukio Sekiguchi with illustrations and cover art by Michiaki Sato) in March 1980, in Portugal from Editorial Presença as *Doutor Who E Os Daleks* (translated by Conceição Jardim and Eduardo Nogueira with cover art from Rui Ligerio as Book 7) in 1983, in France from Éditions Garancière *Docteur Who: Les Daleks* (Book 3 in a series, translated by Gilles Bergal and adapted by Corine Derblum to remove the first person narrative, with cover art by Jean-François Pénichoux) in May 1987, and in Germany from Goldmann Verlag as *Doctor Who und die Invasion der Daleks* (translated by Peter Tuscher with Andrew Skilleter's cover art for *Doctor Who and the Destiny of the Daleks* and an introduction by Hermann Urbanek) in July 1989.

## Radiophonic Workshop

**I**n the UK, the Target paperback was reissued in 1977 with the newer *Doctor Who* logo and later editions lacked the illustrations. On 16 January 1992, Virgin Books/Target issued a new edition entitled *Doctor Who – The Daleks* with a cover by Alister Pearson. A reproduction of the Target edition with the Chris Achilleos cover was published by BBC Books on 7 July 2011 and featured a foreword by fantasy author Neil Gaiman, who wrote the TV episode, *The Doctor's Wife* [2011 – see Volume 67].

Transcripts of the broadcast episodes were compiled by John McElroy and published in December 1989 by Titan

**Left:**  
Tony Clark's  
cover for  
the 1989  
script book.



## THE MUTANTS ▶ STORY 2

**Right:**  
The Mutants was first released under the title *The Daleks* on VHS in 1989...

**Below:**  
... and again in remastered episodic form in 2001.



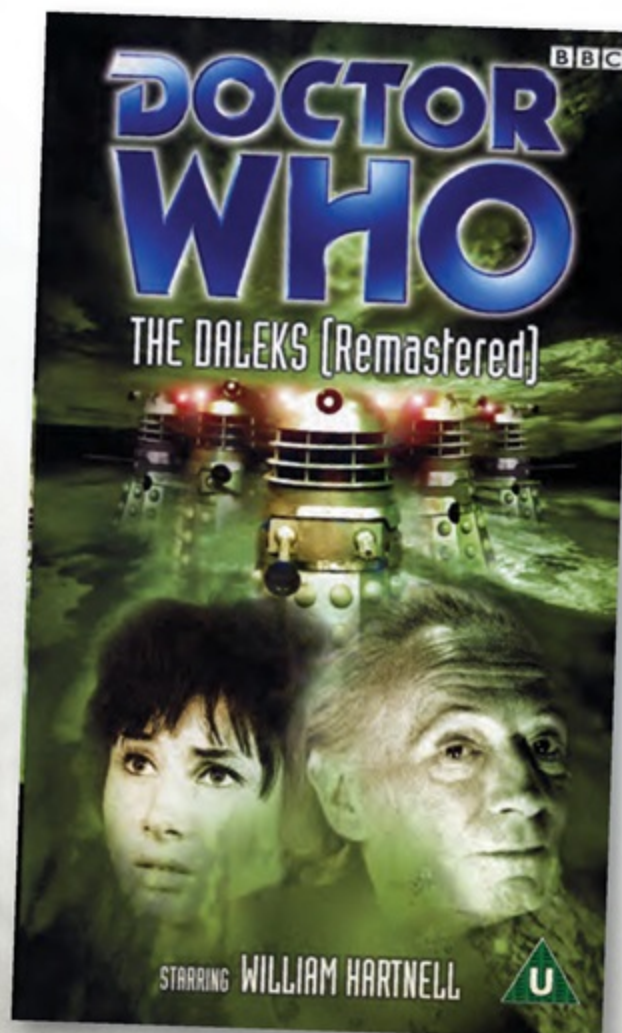
Books as *Doctor Who – The Scripts: The Daleks* with a cover by Tony Clark; this was reissued with a revised logo in 1992.

William Russell recorded a reading of the novelisation for BBC Audiobooks at the company's Bath studios on 16 and 17 October 2004, with music by Simon E Power; this was originally released on an MP3 CD as *Doctor Who and the Daleks* on 7 March 2005 (with the Arnold Schwartzman illustrations appearing on screen), and then reissued on a five-CD set as part of *Doctor Who: Travels in Time and Space* on 7 November 2005; the recording also included an interview with William Russell.

The CD of music and sound effects from the BBC Radiophonic Workshop *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years: 1963-1969* included the 'Thal wind' sound effect for the petrified forest, the TARDIS computer, the corridors and control room of the Daleks, and the

capsule countdown and was released by BBC Music on 31 May 2000.

The double-CD *Doctor Who: Devils' Planets – The Music of Tristram Cary* featured Tristram Cary's score and sound effects from *The Mutants*, and was released by BBC Music on 1 September 2003. Silva Screen's limited edition *Doctor Who: The TARDIS Edition* released in November 2014 and the company's earlier four-disc set *The 50th Anniversary Collection* in December 2013 both included a number of Cary's cues for the serial and Radiophonic Workshop sound effects. In 1992, Comet Miniatures issued a one-eighth scale plastic kit of a 'Mk I Television Dalek', while Jondar International produced a phonecard with images from the serial in 1994 and Harlequin Miniatures produced Susan and Alydon figures in January 1998 and 1999. A model Dalek from the serial was included in the Classic Dalek set issued by Character Options in July 2008.





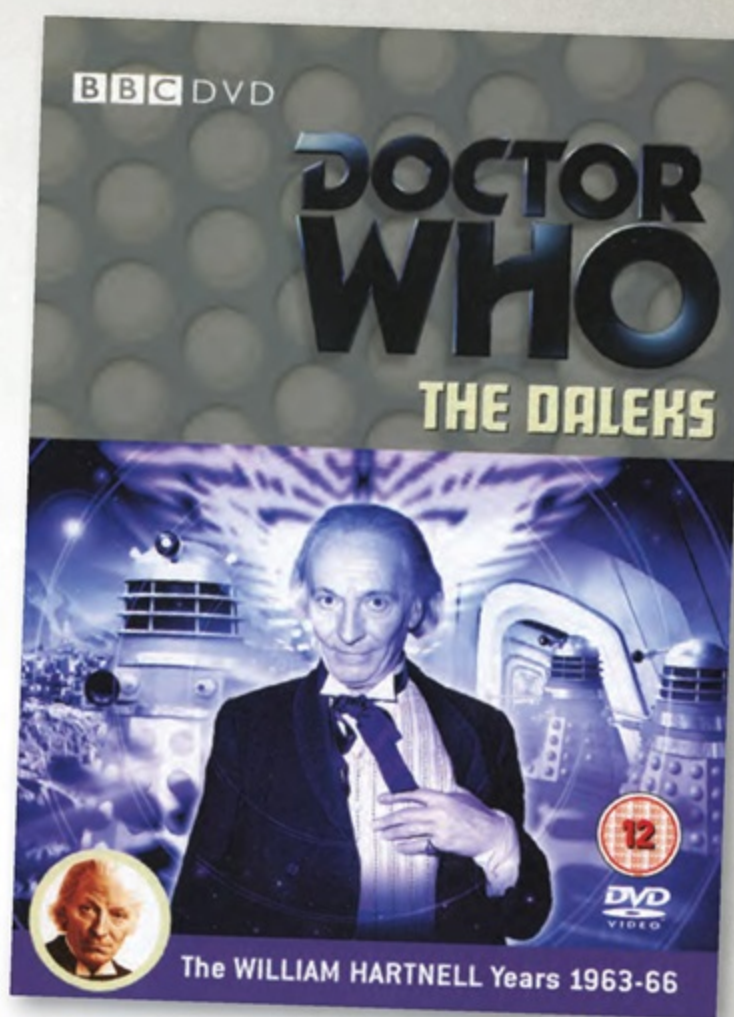
The serial was released on video as *Doctor Who: The Daleks* with the removal of a fade to black and the final moments of *The Rescue* on two VHS cassettes subtitled *The Dead Planet* and *The Expedition* by BBC Video on 5 June 1989. The cover was a photomontage. Cleaned up and complete prints of the serial were issued on a VHS videotape by BBC Worldwide on 26 February 2001 under the title *Doctor Who: The Daleks (Remastered)*.

### Name that story

**F**ully-restored versions of all seven episodes restored using VidFIRE with new closing credits were released as part of *Doctor Who: The Beginning*, a three-disc DVD set by BBC Worldwide on 30 January 2006 which also included *100,000 BC* and *Inside the Spaceship* [1964 – see Volume 2]. The DVD release also included several bonus supporting features:

- ▶ **Commentary** with producer Verity Lambert, directors Christopher Barry, Richard Martin, and actors Carole Ann Ford, and William Russell.
- ▶ **Creation of the Daleks** – documentary about the Daleks featuring head of television drama Sydney Newman, Richard Martin, Verity Lambert, Raymond Cusick, Dalek operator Michael Summerton, the Radiophonic Workshop's Brian Hodgson and Dalek voice artist David Graham.
- ▶ **Production text subtitles.**

As with the first serial, the title by which *Doctor Who*'s second story is known has changed over the years. Although referred to as *The Mutants* at the time of original broadcast and in fanzines from 1964 through to 1975, the advent of a 1972 *Doctor Who* serial also called *The Mutants* [see Volume 18] started to cause some problems. The BBC referred to the



**Left:** The cover for the DVD release, part of *The Beginning* box set.

show internally as *The Mutants* which was how the serial was marketed abroad by BBC Enterprises. In 1973, the *Radio Times* anniversary special used the first episode title, thus *The Dead Planet* became a popular title for the overall story, being embraced by the *Doctor Who* Appreciation Society in much of its literature, and then being used by Terrance Dicks in the December 1976 imprint of *The Making of Doctor Who*. The title *The Daleks* – derived largely from the 1965 movie and the 1973 reprint of the novelisation – entered common usage in summer 1980 when it was adopted by the fan reference work *Doctor Who: An Adventure in Space and Time* published by J Jeremy Bentham's Cyber-Mark Services; this title then found popularity when adopted by the second edition of Jean-Marc Lofficier's *The Doctor Who Programme Guide* in October 1981. Since then, *The Mutants*, *The Dead Planet* and *The Daleks* have all been used as titles by works referring to the serial. ■



## THE MUTANTS

► STORY 2

'SPLENDID CHILDREN'S STUFF. IT HAS  
A LURID FLAVOUR, LIKE ANY SMALL  
BOY'S DREAMS OF ADVENTURE...'



# Cast and credits

## CAST

**William Hartnell**.....Dr Who  
**William Russell**.....Ian Chesterton  
**Jacqueline Hill**.....Barbara Wright  
**Carole Ann Ford**.....Susan Foreman  
 with

**Alan Wheatley**.....Temmosus [3-4]  
**John Lee**.....Alydon [3-7]  
**Philip Bond**.....Ganatus [3-7]  
**Peter Hawkins, David Graham**.....

.....Dalek voices [2-7]  
**Robert Jewell** [2-7], **Kevin Manser** [2-7],  
**Michael Summerton** [2-4], **Gerald Taylor** [2-7]  
 .....Daleks

**Virginia Wetherell**.....Dyoni [3-7]  
**Gerald Curtis**.....Elyon [4-5]  
**Jonathan Crane**.....Kristas [4-7]  
**Marcus Hammond**.....Antodus [4-7]  
**Peter Murphy**.....Dalek [5-7]

**Chris Browning, Katie Cashfield, Vez Delahunt, Kevin Glenny, Ruth Harrison, Lesley Hill, Steve Pokol, Jeanette Rossini, Eric Smith**.....Thals [7]<sup>1</sup>

<sup>1</sup> The Thals also appeared uncredited in other episodes; Chris Browning was the 1st Young Man in 3-6, Katie Cashfield was the 1st Young Woman in 3-6, Vez Delahunt was the 2nd Older Man in 3-5, Kevin Glenny was the Youth in 3 and 5, Ruth Harrison was the Older Woman in 3-5, Lesley Hill was the 3rd Young Woman in 3, Steve Pokol was the 2nd Young Man in 3-5, Jeanette Rossini was the 2nd Young Woman in 3-5 and Eric Smith was the 1st Older Man in 3-5.



## CREDITS

Written by Terry Nation  
 Title Music by Ron Grainer with the BBC Radiophonic Workshop  
 Incidental Music by Tristram Cary  
 Story Editor: David Whitaker  
 Costume Supervisor: Daphne Dare<sup>2</sup>  
 Make-Up Supervisor: Elizabeth Blattner<sup>2</sup>  
 Designer: Raymond Cusick [1-5, 7], Jeremy Davies [6]  
 Associate Producer: Mervyn Pinfield  
 Producer: Verity Lambert  
 Directed by Christopher Barry [1-2, 4-5] Richard Martin [3, 6-7]  
 BBC tv  
<sup>2</sup> Credited on 7 only.

**Above:** William Hartnell, in his own clothes but wearing his 'Doctor' wig, rehearses his interrogation by the Daleks.



# Profile

## TERRY NATION

Writer

**T**erence Joseph Nation was born 8 August 1930 in Llandaff, a leafy suburb of Cardiff (much later to stand in as Amy Pond's home village of Leadworth). As Nation later recalled he "grew up in the front row of the local Odeon," often truanting to visit the cinema. In 1941 as Cardiff was bombed, with his dad away fighting and mother volunteering as an ARP warden, he was alone in his shelter listening to the radio, reading comics and writing his own stories.

Dad Bert was a French polisher with his own furniture business and although Terry briefly worked in the family business as

a salesman, he was also writing gags for Welsh-made BBC radio series *Welsh Rarebit*. Hoping to become a stand-up comic, Nation left for London in January 1955 with writing pal Dick Barry.

Friends soon kindly advised him that although his delivery wasn't up to much the material was okay. Nation approached the BBC who suggested he visit Spike Milligan, of radio comedy team The Goons, who was also running Associated London Scripts (ALS), a writers' agency based over a greengrocer's in Shepherd's Bush. This hothouse had been formed by Milligan, Eric Sykes, Frankie Howerd and writing duo Ray Galton and Alan Simpson. Nation supposedly arrived looking so undernourished, Milligan gave him money to buy a meal before asking him to attempt a sample Goons script. The script went

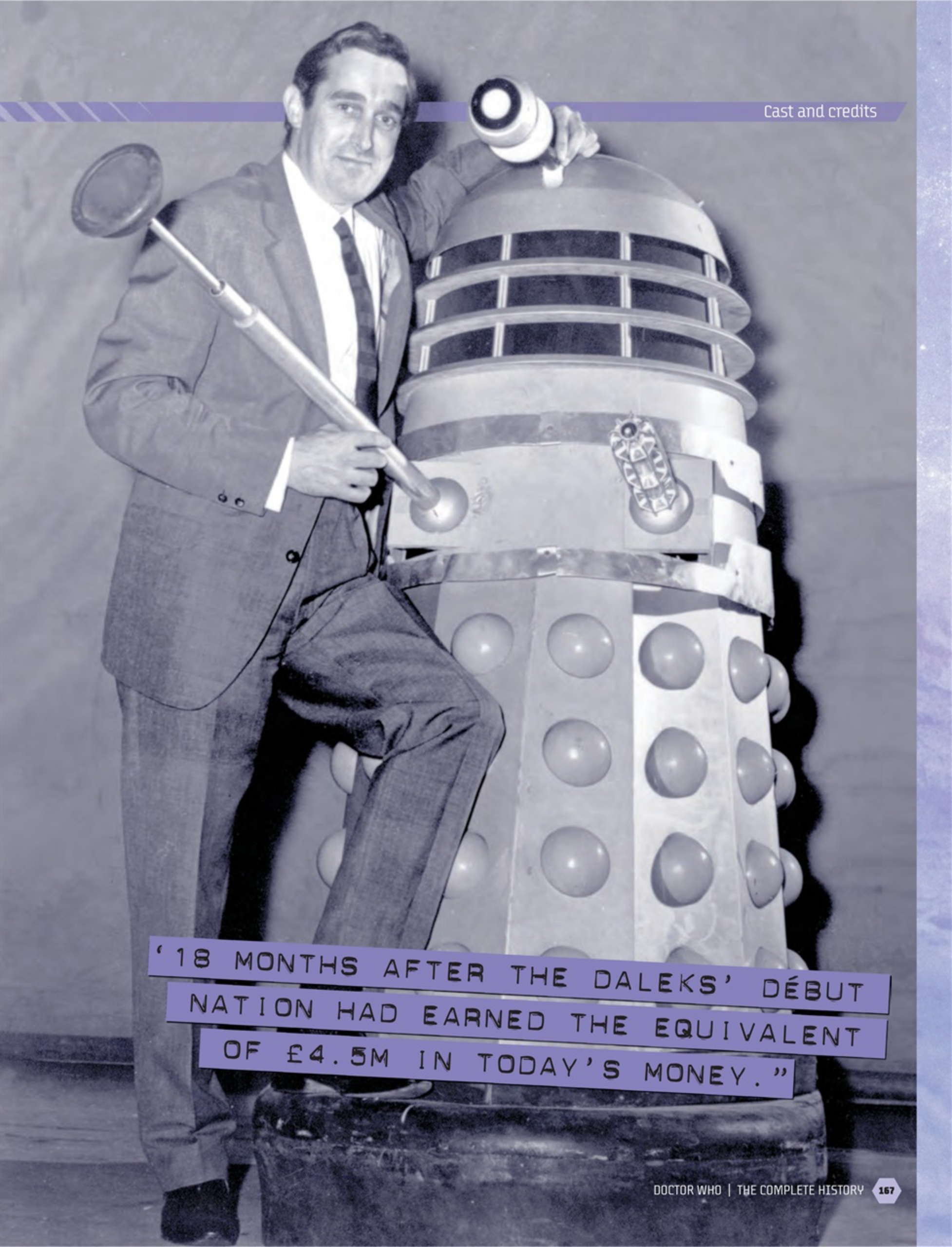
unmade but Nation was placed on the books at ALS.

Nation and Barry's first BBC radio credit *All My Eye and Kitty Bluett* in 1955 was a shortlived vehicle for Stanley Baxter and Terry Scott; next they were writing *The Frankie Howerd Show*. Dick Barry emigrated to Australia in 1956 and Nation teamed up with ALS's John Junkin. Their output included *Floggit's* (1956/7), Ted Ray's links for *Variety Playhouse* (1957/8), Frankie Howerd's *Fine Goings On* (1958) and *It's a Fair Cop* (1961) with Eric Sykes.

**Below:**  
Terry Nation on the set of *The Dalek Invasion of Earth* [1964 - see Volume 4].







'18 MONTHS AFTER THE DALEKS' DÉBUT  
NATION HAD EARNED THE EQUIVALENT  
OF £4.5M IN TODAY'S MONEY.'





**Above:** Terry Nation with his Dalek creations outside his home in Kent.

Some stars and shows transferred to the BBC including *The Ted Ray Show* (1958-9), Kenneth Connor's *Hi Summer* (1959) and *The Jimmy Logan Show* (1959). On ITV Nation provided sketches for *The Idiot's Weekly*, *Price 2d* for Peter Sellers (1956). Nation's first movie screenplay was *What a Whopper* a 1961 comedy about Loch Ness Monster fakings.

Although not outwardly interested in science-fiction, in 1962 fellow ALS writer Clive Exton suggested Nation work for Irene Shubik's new sci-fi anthology *Out of This World*. Nation adapted Philip K Dick's *Impostor* and Clifford Simak's *Immigrant* before writing his own 'aliens among us' script *Botany Bay*.

After this diversion into science-fiction, Nation returned to comedy. Britain's foremost comic performer Tony Hancock had sacked his writers Galton and Simpson, and so cast around ALS for his 1963 ITV series. Nation provided three-

and-a-half episodes and went on to write material for Hancock's 1963 stage tour. Nation joined Hancock as chaperone but the neurotic star fell back on old routines rather than Nation's new material and so, amid Hancock's heavy drinking and erratic behaviour, the pair fell out.

In desperation Nation remembered an earlier invite from BBC script editor David Whitaker who, having noted Nation's contributions to *Out of This World*, wanted him to write for a new sci-fi show for children. Having taken Hancock's sage advice, "Don't write for flippin' kids," Nation had turned it down but now hurriedly wrote a serial for *Doctor Who* before heading to Sweden to script an Eric Sykes variety special. "It was the sort of thing," he would recall to the *Daily Mirror* in 1964, "where you take the money and fly off like a bat out of hell." The rest is history.

1964 saw him writing for ITV action series *The Saint* and adapting Asimov's *The*



*Caves of Steel* and Ira Levin's *A Kiss Before Dying* for BBC's *Story Parade*. He was also quickly engaged to write another *Doctor Who* story, *The Keys of Marinus* [1964 – see Volume 2], the same year.

Splitting all Dalek merchandising royalties with the BBC 50/50 made Nation a very wealthy man. A mere 18 months after the Daleks' début it's estimated he had earned the equivalent of £4.5m in today's money. Nation and wife Kate moved into Lynsted Park, an Elizabethan mansion in Kent, where he would be interviewed in 1967 for *Whicker's World*, filmed driving his E-Type Jaguar and stalked by his collection of Daleks.

Further Dalek serials followed: *The Dalek Invasion of Earth* [1964 – see Volume 4], *The Chase* [1965 – see Volume 5] and *Mission to the Unknown* [1965 – see Volume 6] but by the time of *The Daleks' Master Plan* [1965/6 – see Volume 6] Nation was so busy with other projects that he had to co-write the 12-parter with Dennis Spooner.

Following his work for *The Saint*, Nation had become script supervisor on a similar show, *The Baron* for Lew Grade's ITC, contracted between spring 1965 and summer 1966. Writing more than half the episodes, Nation stepped up to an international level, meeting US television executives to promote the series. Nation hoped these contacts might finance a Dalek TV series, originally envisaged as a co-production with the BBC. The corporation pulled out in December 1966 however, leaving Nation to go it alone in finding backers.

Nation withdrew the rights from the BBC to use his creations in *Doctor Who* as he chased his spin-off series, with David Whitaker's *The Evil of the Daleks* [1967 – see Volume 10] the last Dalek story for five years. No American series materialised,

but Nation was kept busy on a string of UK action series including *The Champions* (1968), *Department 'S'* (1969), half-a-dozen episodes for *The Avengers*, on which he became script editor in 1968/9, and *The Persuaders!* (1971/2) for which he was script associate.

Nation remained unapologetic for such escapist fare. "I believe that what people want on television is entertainment, and action stories are what I want to write," he would say. "There are plenty of other people to write sociological dramas."

Nation's output was prolific, sometimes controversially so. His Dalek stories were not shy of reusing stock elements such as bomb countdowns, jungle settings, slave labour, sprained ankles and deadly viruses. *Avengers* producer and sometime collaborator Brian Clemens believed: "Terry had talent, a lot of talent. If he'd concentrated more, he'd have more of a track record. He was a lovely guy and a fine writer, but he was bloody lazy."

#### Below:

Nation poses with Fourth Doctor, Tom Baker, to promote the return of the Daleks in *Genesis of the Daleks* [1975 – see Volume 23].







**Above:** Nation created his own space adventure sci-fi series, *Blake's 7*.

Nation and Clemens collaborated on 1970 movie *And Soon the Darkness*, a murder mystery in a grimmer *Avengers* style and co-wrote an instalment of Clemens' *Thriller* anthology *K is For Killing* in 1974. Around the same time Nation wrote Frankie Howerd's comic horror movie *The House in Nightmare Park* (1973) with Clive Exton.

A BBC *Drama Playhouse* pilot in 1972 *The Incredible Robert Baldick* starring Robert Hardy as a Victorian ghost hunter surprisingly failed to make it to series. Earlier the same year Nation had sanctioned the Daleks' return to *Doctor Who* in *Day of the Daleks* [1972 – see Volume 17] (written by Louis Marks) and by the next year was himself writing a Dalek story per season. *Planet of the Daleks* [1973 – see Volume 20] and *Death to the Daleks* [1974 – see Volume 21] duly followed but Barry Letts and Terrance Dicks were unimpressed with ideas for a third script and suggested Nation present the origins of the Daleks. The resulting *Genesis of the Daleks* [1975 – see Volume 23] became an all-time classic. Nation's Dalek-free story *The Android Invasion* [1975 – see

Volume 24] felt oddly more like *The Avengers* than *Doctor Who*.

A children's novel *Rebecca's World*, a kind of modern-day *Alice in Wonderland* written for his daughter (and named after her) was published 1975 and adapted by *Jackanory*, read by Bernard Cribbins, in 1976.

Rather bleaker was his post-apocalyptic series *Survivors* whose first episode went out just four days after *Genesis of the Daleks* ended. Writing six episodes of the first season he was nonetheless often creatively overruled by producer Terence Dudley. Although he'd devised the series Nation was not a 'showrunner' in the modern sense;

back then, producers outranked writers in the chain of command. Nation quit after *Survivors*' first season.

He encountered similar issues on *Blake's 7* (1978-81), the hugely successful science-fiction drama he'd conceived as '*The Dirty Dozen* in space' which frequently drew more than 10 million viewers. Nation wrote all 13 episodes of the first season, but his influence later waned. Indeed, he played no part in the final series when he left to live in the States in 1980. Nation's last British script was a final *Doctor Who* story, *Destiny of the Daleks* [1979 – see Volume 30].

Nation found the Hollywood dream to be often a land of development hell, script doctoring and unmade projects. A small number of aired US credits included episodes of mulleted action-hero series *MacGyver* (1985-92).

Nation created a TV legend and inevitably remained 'Mr Dalek' until his death from emphysema on 9 March 1997. In November 2013, a blue heritage plaque was installed outside his old house at 113 Fairwater Grove West in Llandaff. It reads: 'Terry Nation, Scriptwriter. Creator of the Daleks lived here'. ■



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# BBC DOCTOR WHO

## THE COMPLETE HISTORY

### STORY 1 & 2

#### 100,000 BC

When two schoolteachers stumble into the TARDIS and meet the mysterious Doctor, they are whisked back in time to the Stone Age where early man is attempting to make fire.

#### THE MUTANTS [AKA THE DALEKS]

When TARDIS lands on the planet Skaro, the Doctor's determination to explore leaves the travellers stranded when the ship's fluid link is taken by the robot-like Daleks. Their only hope of retrieving it is to encourage the pacifist Thals to fight the Daleks.

